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ABSTRACT

This handbook on creative dramatics at the elementary school level is primarily intended to assist the teacher who already has some training in creative dramatics. The handbook contains sections on (1) the philosophy and objectives of the program, including a discussion of an affective curriculum; (2) definitions of key concepts, including general rules for improvisations; (3) sequence and techniques, including activities using the physical senses, emotion, characterization, dialogue, and story dramatization; (4) pantomime, advanced activities, and a section on the use of puppets; (5) activities for using creative dramatics in the language arts; (6) activities for using creative dramatics in social studies; (7) creative dramatics and the special child; (8) after school activities; (9) music, and (10) games. Bibliographies are provided for materials on creative dramatics, acting, education and creativity, games, poetry, collections, single records, and albums. (DI)

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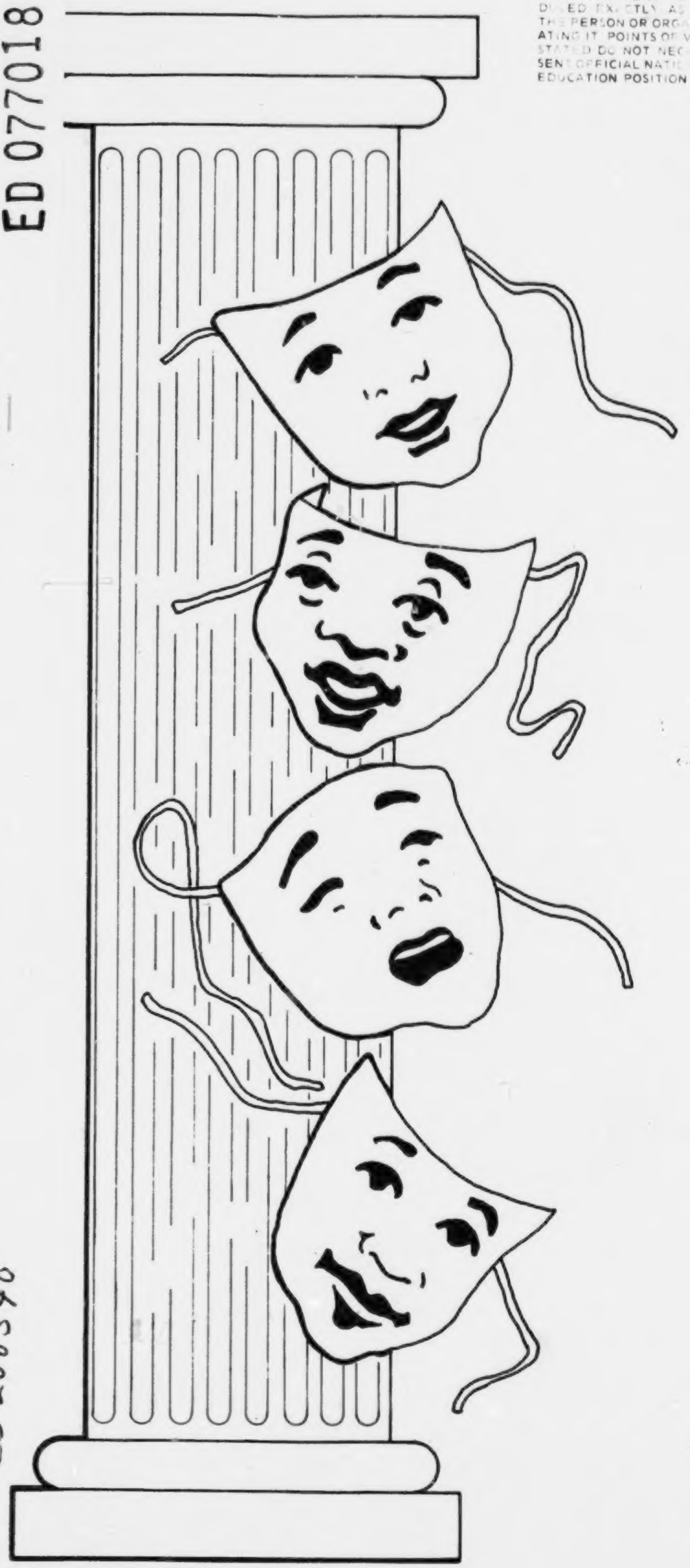

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OFFICE OF EARLY CHILDHOOD PROGRAMS
THE SCHOOL DISTRICT OF PHILADELPHIA

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INTRODUCTION

The Creative Dramatics Program is part of Early Childhood Education in the Philadelphia public schools. It is funded by a Title I grant and various school districts. September 1970 will mark the beginning of the fifth year. The main thrust of the program is staff development in order to give teachers a new teaching tool. During these five years approximately eighteen workshops have been held. Each workshop met for two hours a week for twelve weeks. The participants have been classroom teachers, teachers from Head Start, EIP Team Leaders, Lead Teachers, Reading Teachers, teachers in Special Education and paraprofessionals. Now there are approximately sixty-five teachers from forty-two different schools in five districts who use creative dramatics in their classrooms. Monthly staff meetings are held for all teachers who have completed the twelve week workshop. These meetings insure the continuous growth of the staff. Monthly visits are made to each teacher's classroom by the supervisor and her assistant to work with the trained teacher and her children. Thus, everyone involved in the program is experimenting; trying new techniques and sharing his problems and successes. In order to assure the program's growth, a Leadership Committee has been established composed of the most experienced teachers. Their function is to help plan the monthly meetings and to work with less experienced teachers.

A twenty-six hour workshop for high school students is held yearly. These students are then assigned to one of seventeen after school Creative Dramatics classes where they act as an assistant to the adult leader.

As stated, the prime thrust of the program is staff development. Teachers are trained in a new classroom technique, a new way of relating to people and given a new teaching tool to use regularly in their schools. Creative Dramatics is incorporated into the regular classroom curriculum. There is no set time to use creative dramatics. Many of the teachers act as resource people for their schools.

This book has been written for and in part by the Creative Dramatics staff. In the yearly evaluation of the program many persons requested a handbook or guide — a compilation of materials covered in the workshop and new activities developed and presented at staff meetings. It was indicated that the book should contain sections on:

- **Techniques Used in Creative Dramatics**
- **Content and Specific Activities**
- **Resource Materials.**

This publication has been written for teachers trained in Creative Dramatics and is not a "do-it-yourself" guide or instant formula for the neophyte.

Although the activities described in this handbook are the result of successful classroom experiences, it is only through use of and work with this book that its strengths and weaknesses can be discovered. The Creative Dramatics program is in the process of growing. With growth comes change. It is hoped that suggestions for improvement, addition, and change will be forthcoming from the staff for whom it was written.

Philosophy and Objectives

DEVELOPING AN AFFECTIVE CURRICULUM

Excerpts from an address by Dr. Mark R. Shedd,

We talk about "character building" but what it usually comes down to is an athletic program or creating a student council with only ceremonial functions, or recitations of the Declaration of Independence. Not that there is anything intrinsically wrong with these activities, but they are far, far from what I am talking about.

What I am talking about is the development of a so-called "affective" curriculum to accompany our traditional cognitive curriculum. This is not something that happens after school or at set hours of the day. It is not something which selecting a better textbook will cause. Rather, it is a style, a quality of relationship, an atmosphere, a perspective, which must permeate the entire system and, most important, must exist within the classroom. Its essence is the relationship which exists between pupil and teacher and pupil and pupil.

Learning — like the school system — is basically a human and social experience. If learning is to be relevant to living, that experience must mirror life. Or to be more exact, it must create the kind of environment necessary to prepare pupils to live in and shape a society of change, of tension, of hostility, of interracial, urban 20th century America.

The affective curriculum, then, is a question not simply of subject matter but also of teaching style and the living code of a classroom, a school or a system. A prerequisite is an honesty of interpersonal relations, a willingness to admit flaws, a lively dissatisfaction. In the classroom, this means a teacher who is neither a preacher nor an oppressive disciplinarian. Nothing frightens me more than the possible impact on a barely articulate child — a child whose crying need is for self-expression — if he enters a classroom with a harsh emphasis on absolute order and, above all, absolute silence. Yet too often, I am afraid, this is the code which prevails in classrooms throughout the country.

An affective curriculum means changes in curriculum content but also changes in the process of forming curriculum. It does not mean simply developing a continuum of academic skills. Rather, it means thinking about the behavioral changes we hope to produce in children. It implies curriculum materials with relevance to the experience of children which also perform the neat trick of broadening a child's experience and perception. No doubt this implies dealing honestly with some of the concerns of children — identity, self-esteem, peer group demands — as well as some "hot" topics: race, politics, sex, hostility, "the system." It means talking about life as it is — not presenting a fictionalized account of what it should be — in order to give children the insights they need to cope with the real world and change it.

Moreover, an affective curriculum like a good cognitive curriculum, must be one in which artificial distinctions between subject matter yield to an integration of insights, a coordination of disciplines, so the child begins to perceive that there is some relationship between the variety of experiences he has in school, and that all of his experiences combine to give him the tools he needs to control his own destiny. If this is to happen, curriculum must be flexible.

If a child does not seem to respond to a verbal approach to learning, for instance, perhaps the best answer is not remedial reading. For in one sense remediation can be little more than an effort to fit the child to the curriculum — to make him digest what he has already repulsed. Perhaps the wiser course would be to seek another way of reaching the child — through music or dramatics, for instance. But not music or dramatics as a substitute for learning how to read: rather, music or dramatics designed to open a child to the possibilities of reading.

In short, we have to turn kids on. We have to enable them to integrate their thoughts and feelings into action, and to do this we must give them a certain amount of autonomy within the classroom itself. They must become participants in the process of education — not simply recipients. Perhaps they should even be consulted in the development of curriculum and the setting of goals and standards.

Again, if a child is to "control his own destiny" and "integrate thoughts and feelings into action," the role of the teacher is crucial. He must cultivate discipline, true, but it should be an internal discipline. He must not preach or superimpose either knowledge or beliefs — for these are either useless or soon forgotten. Rather, the teacher must be a catalyst, someone guiding but constantly disappearing. He must be as eager to receive the brilliant wrong answer as the brilliant right one.

Above all, he must discard stereotypes and prejudices. He must not let his expectations place a ceiling on any child's potential — whether that expectation is gained from I.Q. tests or hearsay. And I doubt that any teacher can long accord a child his dignity as an individual if the system does not do the same for the teacher.

PHILOSOPHY - Harriet Ehrlich

A Norwegian Teacher, speaking in the language of a fisherman has said, "If you give a boy a fish you sustain him for a day; if you TEACH a boy to fish you sustain him of a lifetime."

I am increasingly convinced that the urban children need opportunities to:

1. Develop language skills so that they can cope with the school's academic demands as well as their social problems. Creative Dramatics encourages verbalization, enlarges vocabularies, and necessitates an exchange of ideas. It first frees the children, sets imaginations to work and creates an atmosphere that encourages children to speak and be listened to with respect. The children, in turn, learn to listen to one another. The beginning approach is through sensory perception, emotion memory, characterization, and, finally, to verbalization.

2. Develop self-discipline, so that socially acceptable behavior comes from within rather than through authoritarian middle class demands. Creative Dramatics teachers learn to respect their students; to encourage them and build on their strengths and potential, thus helping the child to raise his self-esteem.

3. Express strong feelings in a controlled environment. Lawrence Kubie says, "... we must learn how to free the child, while he is still a child, from his conflicts, his terrors and his rages. It is not enough merely to overpower him and to force his rebellious conflicts underground as we do today."[1] Kubie has emphasized the importance of exploring fantasy and giving the child the right to express his feelings without any sense of sin or danger.

4. Make decisions for themselves by being given opportunities that require choices. In the classroom and in the small (15-18 pupils) after school groups, this decision-making is used in many practical ways, from planning and running a party (evaluating it afterwards) to choosing situations and stories for dramatization. The choices of classmates with whom to work and the course of action to be taken with those children who refuse to cooperate, belong to the student. An awareness of their own and other people's feelings shows clearly that there are alternatives or choices to make in problem solving.

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[1] Kubie, Lawrence. "Problems Parents Can Prevent." CHILD STUDY, XXVI (1949), p. 38.

5. Learn to defer and plan ahead to realize that reality demands some temporary frustrations, in order to obtain certain forms of gratification and pleasure. (Conflicts between instincts and the demands of the world.) Creative Dramatics provides situations that necessitate planning ahead, taking turns, the "give and take" with one's peers and the pleasure of reaching a goal — the scene or "play." I often use the example of a hungry baby in a high chair who will scream for food. The young child might nag. The older child will ask and, if necessary, get himself a cracker. With maturity comes control and also a sense of timing. Children who work in Creative Dramatics know they all will have a turn to make a contribution and learn to wait for it. In many classes we discussed the appropriateness of many behaviors and the phrase, "appropriate behavior" became the keystone to settling many interpersonal relationships.

6. To know the "sweet taste of success" so that children will not feel defeated or have low personal goals. In other words, to provide situations which build self-esteem. Creative Dramatics offers challenging opportunities that allow children to succeed and win respect from teacher and peers. All children love "play pretend" so that Creative Dramatics is a vehicle through which a child experiences the joy of creativity, using his whole being (sensory, motor, intellect) and winning approval, while acquiring knowledge and skills. Martin Deutch, writing of the disadvantaged child, says, "From the time he enters school and is exposed to assumptions about him derived from experience with the middle-class child, has few success experiences and much failure and generalized frustration, and thus begins the alienating process in the direction of the apathetic and disgruntled fifth grader described earlier."[1]

7. To capitalize on the innate curiosity by choosing materials related to interests and concerns and stimulate them to want to learn here and now. (Research becomes a part of creating a scene when used in Social Studies.) Crosscup has said, "The thesis that it is the process and not the outcome that is of greatest importance has universal validity and is the corrective for two great classical fallacies of educational thought, namely, that the chief goal of education is to provide the child with skills and competences, and, by extension, that the chief goal of education is to prepare the child for life. These positions appear, on the face of it, as truths, for no one in his right mind would deny the importance of a child's acquiring competences, or that one should be better able to deal with life situations because of his schooling. Perhaps, then, they are not so much fallacies as oversimplifications and vulgarizations of a harmful kind.

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[1] Deutsch, Martin. "The Disadvantaged Child and the Learning Process," EDUCATION IN DEPRESSED AREAS, edited by A. Harry Passow. New York: Teachers College Press, 1963, pp. 163-179.

The error of these positions lies in the concept of time. It is unnatural that a child should learn to read and write and do sums because he may need these competences when he is twenty-one. Rather, he needs to learn to read because there are books he wants to read NOW. He needs to learn about numbers and "sets" because there are questions for which he wants an answer NOW."[1] Crosscup also says "Education is ongoing, like life itself... For many reasons — the probing of important subject matter, the social dynamics of the process, the replica of reality which dramatization establishes — Creative Dramatics is a magnificent tool, which education might make more extensive use of than it does."[1]

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[1] Crosscup, Richard. CHILDREN AND DRAMATICS, New York: Scribners, pp. 260-261, 267.

OBJECTIVES

WHY IS CREATIVE DRAMATICS WORTHWHILE?

CREATIVE DRAMATICS encourages independent thinking and stimulates imaginations. It offers opportunities for participant-making decisions and problem solving.

CREATIVE DRAMATICS fosters self-discipline. By its very nature, this group activity encourages cooperation and strengthens self-images through providing an opportunity to experiment, taste success, and receive recognition from peers and the group leader for socially-acceptable behavior.

CREATIVE DRAMATICS builds on the child's strengths and potentials.

CREATIVE DRAMATICS involves techniques encouraging listening and speaking — both prerequisite to reading and writing. Vocabularies grow because discussion is mandatory.

CREATIVE DRAMATICS gives the child insights into his world and himself through awareness of his five senses. It gives him further insight into himself and others through understanding of feelings. It helps him find ways to solve interpersonal problems and broadens his perspective. It encourages him to explore alternatives.

CREATIVE DRAMATICS helps children gain a greater appreciation of literature by making it "their own" through dramatizations.

CREATIVE DRAMATICS reinforces the Language Arts Program through vocabulary or word games.

CREATIVE DRAMATICS strengthens the study of Social Studies by giving the student insight into his own and other cultures. Research is necessary when other times and places are dramatized. Social processes are explored and "man" examined.

CREATIVE DRAMATICS exposes children to allied arts such as music and poetry.

CREATIVE DRAMATICS provides a controlled environment where children may safely express strong feelings. The Creative Dramatics leader acts as a catalyst and guide who leads children with honesty, imagination, and respect.

CREATIVE DRAMATICS is an adaptable technique which children love. "Play-pretend" has universal appeal for children. It interests and excites students. When an activity is not only relevant but fun, learning becomes a challenge.

As Jerome Bruner has said so aptly, "Motives for learning must be kept from going passive in an age of spectatorship; they must be based as much as possible upon the arousal of interest in what there is to be learned, and they must be kept broad and diverse in expression." [1]

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[1] Bruner. Jerome, THE PROCESS OF EDUCATION, Cambridge: Harvard University Press, p. 80.

GOALS	OBJECTIVES
Academic achievement More interaction Remedy skill deficiencies Increased vocabularies Number of stories, poems child knows, or has heard	ACADEMIC Child as total being; emotional, social, intellectual. Provide situations that allow child to expand verbal and cognitive capacities so that vocabularies grow and independent thinking is encouraged. Broaden total classroom communication. Encourage thinking, verbalizing, reading. Motivate Reading — Raise questions and capitalize on children's innate curiosity. Encourage research. Through dramatization, arouse interest in literature, poetry, history, etc. Expose children to good books; arouse interest by story telling and reading. Encourage Body Movement — Nonverbal communication which reinforces oral communication. "Nonverbal expression can provide the best pathway to speech development."[1] Teach Word Analysis and Study Skills through dramatic activities. Use Dramatic Activities to make social studies and Black History more meaningful.
High involvement Interest level high Ability to listen Enthusiasm	ATTENTION AND CONCENTRATION Interaction encourages concentration and attention. Learning by involvement and getting feedback. Motivate children and arouse enthusiasm so that they become involved in learning. If material is relevant and satisfies children's interest and concerns, then attention and concentration should follow.

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[1] Moffet, James. A STUDENT CENTERED LANGUAGE ARTS CURRICULUM. Boston: Houghton Mifflin, 1968, p. 41.

GOALS	OBJECTIVES
Better self-image Less discipline problems Children volunteer freely Less fighting More positive attitude toward school	SOCIAL GROWTH Opportunity to work cooperatively with other children. Develop self-discipline. Receive peer recognition. Taste success (ego strengthening) in order to provide child with a positive school experience. Help child learn to defer (taking turns). Encourage child to be aware of and accept differences. Provide opportunity for pupil to gain insight into his own feelings and allow him to express strong feelings in a controlled environment (discussion and dramatization). To develop greater awareness of himself and others.
Problem solving Awareness of alternatives Imaginative (creative) thinking	PROBLEM SOLVING "Manipulative and exploratory experience,"[1] Opportunity to classify, categorize and chance for inductive thinking. Child should be encouraged to question and explore new ideas. Stimulate imagination (creativity) by giving pupils opportunity to use creative dramatics when techniques involve using imaginations and finding ways to solve problems set forth in story or improvisation. Use role playing to show there are alternatives. Encourage children to find answers for themselves. "Assess a situation "Set a goal "Develop strategy for achieving goal "Implement plan"[2]
Cultural enrichment What poems? What music?	EXPOSURE TO ALLIED ARTS Music, poetry, art. To broaden horizons.

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[1] Moffet, James. A STUDENT CENTERED LANGUAGE ARTS CURRICULUM, Houghton Mifflin, 1968.

[2] Pennsylvania Advancement School — Description of their program.

GOALS	OBJECTIVES
Observe which senses used most often Increase in descriptive vocabulary due to sensory awareness	SENSE AWARENESS "There is nothing in the intellect which is not first in the senses."[1] This includes sound discrimination, heightening visual awareness, sense of feeling and verbalization of touch sensations, etc.
Test Teacher's attitude before C.D. course and after Observe a good C.D. teacher. Note any difference in children's attitude toward classroom and teacher Observe general atmosphere in classroom Ask mature teachers if they have changed because of C.D. How?	TRAINED TEACHERS Who Show acceptance and respect for children both verbally and nonverbally. Set realistic limits. Capitalize on children's strengths. Provide evaluation period and encourage open end discussions. Establish classrooms where there is an atmosphere of child involvement. Use relevant materials so that children are motivated. Encourage children to find answers for themselves. Plan lessons well. Use imaginative materials, follow through and provide feedback. Are concerned with their own continuous growth and use allied arts. Have good discussion techniques and can accept children's ideas. Provide atmosphere of trust. Are interested in the total child — social, intellectual and emotional growth. This might be called student-oriented class. Have high standards which challenge their pupils but have sensitivity enough to accept each child's contribution based on child's ability. Use Creative Dramatics to produce their own new teaching techniques.

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[1] Ancient saying translated from the Latin.

Basics

DEFINITIONS

DRAMATIC PLAY

"To play it out is the most natural auto-therapeutic measure childhood affords."[1]

"Make believe" — pretending — imaginative play — play it out — Winifred Ward calls it "trying on life."

"In addition to its general utility in relieving tensions and externalizing inner experiences it helps the child set boundaries between reality and unreality."[2]

"A means by which the child works out his difficulties for himself so that he may meet the challenge of his world with confidence. He also uses it to make up for defeats, suffering and frustration."[3]

...."In play activities the child is engaged not in self-expression only but also, and this is most significant, on self-discovery exploring and experimenting with sensations, movements, and relationships through which he gets to know himself and forms his own concepts of the world."[4]

CREATIVE DRAMATICS

"Is an inclusive expression designating all forms of improvised drama: dramatic play, story dramatization, impromptu work in pantomime, shadow and puppet plays, and all other extemporaneous drama. It is the activity in which informal drama is created by the players themselves."[5]

Creative Dramatics is an immediate experience for the child — he supplies his own thoughts, words, feelings and actions. It is led by a trained, sensitive leader. It is a group experience. Drama means doing.

PANTOMIME

Acting without words. Expressing feelings, thoughts through use of the body without speech.

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[1] Eric Erickson, "Studies in the Interpretation of Play," GENETIC PSYCHOLOGY MONOGRAPHS, XXII (1940), p. 561.

[2] Hartley and Frank, UNDERSTANDING CHILDREN'S PLAY. New York: Columbia University Press, 1964, p. 19.

[3] Ibid., p. 16.

[4] Ibid., p. 19.

[5] Winifred Ward, PLAYMAKING WITH CHILDREN. New York: Appleton Century Press, 1957, p. 3.

IMPROVISATION

Dictionary says it is "an impromptu invention; something done off hand." In Creative Dramatics it is a scene which is planned in advance (who, where) but action and dialogue are left up to players.

ROLE PLAYING

Role playing is a part of socio-drama in which a life problem is acted out. It gives the child an opportunity by changing roles to find alternatives to various life situations.

RHYTHM

A more or less regular reoccurrence of emphasis (heartbeat). Used in Creative Dramatics to describe many simple activities such as responses to music, poetry or physical acts.

Example: Milk Man's Horse (See Poetry.)
Playground activities, running, jumping

STAYING IN CHARACTER

Concentrating and pretending every minute.

Characterization: thinking, feeling, moving, speaking like the person portrayed.

SUGGESTIONS

"Great art flourishes from encouragement." – Mansfield

ATMOSPHERE

There must be a warm, friendly atmosphere so that the student feels free to express himself. Creativity takes place when everyone is interacting freely, accepting and being accepted. But creativity cannot grow in chaos. Children want reasonable limits. It is important to explain the nature of acting, which only works if the participant pretends every minute he is "on stage" (or in a magic circle). Children are aware of what would happen if there is inappropriate laughter in the middle of a very sad scene they are watching on television. When this is discussed with them, they say it messes the scene. So it will be with your scenes. Some teachers establish group rules immediately; others, as the need arises. Often children establish their own rules. A magic whistle or a magic word is a fine signal for silence. When establishing this atmosphere conducive to creativity, keep in mind that you are not setting limits because you cherish discipline. Rather, you are establishing an atmosphere of mutual respect--a climate that nurtures creativity and allows children the opportunity to express, as Coleridge said,

> "What nature gave me at my birth
> The Shaping Spirit of my imagination."

Some points to remember:

a. Encourage freedom within reasonable limits.

b. Independent thinking is more important than "correct" answers. In Creative Dramatics there are no right or wrong answers where emotions are involved. Provide many opportunities for children to make decisions.

c. Start working as a group until children are comfortable. Do not insist that a reticent child must participate, but invite him to join in when he is ready.

d. Games help group relax and interact. (See Games)

e. Name tags (for first session) and a warm greeting at beginning and end of each session make each child feel his identity and worth. (This, of course, applies to after-school groups.

SEQUENCE

Creative Dramatics is an art. It fails when the leader does not provide the children with an opportunity to master dramatic techniques. Preschool children are apt to be able to pantomime a simple story; but generally speaking, it is best to follow a definite sequence and move from one stage to the next as the children gain mastery.

a. Pantomime--Ask class how many things they "say without words." Discuss how our actiona communicate our feeling. Encourage children to be aware of non-verbal communication.

b. Simple physical actions using the five senses. (See Sense Memory.)

c. Improvisations involving feeling--conflict. (See Emotions.)

d. Characterization. (See Characterization.)

e. Dialogue. (See Dialogue.)

f. Story Dramatization. (See Story Dramatization.)

PREPARATION

Careful preparation, dramatically presented, is most important. Flexibility is also essential. No lesson plan is more important than spontaneous material that is instigated by the children.

Learn to listen to the children; encourage exchange of ideas. (See Lesson Plan.)

CHOICE OF MATERIAL

Know your groups--its interest and background. Let this guide your choice of material. However, as Sybil Marshall says, "I believe in the theory of education which states that one should start from what the children know but my whole teacher's being rebels against the children of a depressed mining area learning about coal mining....

Children begin or are where their creative imagination takes them as much as where dreary facts take them."

Choose stories you like so that you can present them with warmth and understanding. Avoid the moralistic or banal. Realistic, but high expectations are important and challenging. Story materials to dramatize do not have to be on the children's reading level. Aeosp's fables and nursery rhymes are fun for all ages. (See Bibliography.)

Marshall Sybil. ADVENTURE IN CREATIVE EDUCATION. (Oxford: Pergamon Press, Ltd., 1968), p. 191.

MOTIVATION

A leader motivates the children with enthusiasm. She uses her own imagination to arouse curiosities and set a mood. The teacher's participation helps stimulate, motivate and reinforce group feeling.

CLARITY

Be enthusiastic and clear in giving assignments. Review materials which were tried previously. Never begin an exercise until everyone understands the assignment.

CONCENTRATION AND TRUTHFULNESS

Whatever happens on stage happens for a reason. One must know Who, Where, When and What. Ask the children to make a picture of the scene in their minds. They should try to think the thoughts they would be thinking in the scene. Thoughts and feelings make our bodies move. Do not allow a child to continue any scene unless he is "in character." A play area is set up; the rule of the game is to pretend every minute.

VARIETY

Vary lessons with relaxing exercises, rhythms, exercises in sense memory. Use various techniques, such as (1) phrases, (2) props, (3) a magic ball that grants wishes to stimulate improvisations and help develop imagination. Use hand puppets and games. (See Suggested List.)

EVALUATION

Follow each exercise with an evaluation period. The teacher sets the tone of group discussion and helps children learn constructive criticism. The teacher's positive attitude acts as a model. Begin with "What did you see that you believed?" The children soon learn to stress the positive. "What can we do to improve the scene?" comes next. It is good technique to use the character's name rather than the child's when evaluating. "THE KING or THE BEAR didn't really get angry enough." Ask such questions as these:

Did we understand the action? Did everyone stay in character?
Did we solve the problem?

ALLIED ARTS

Be aware of interrelatedness of allied arts--music, art and poetry. (See Bibliography.)

SELF-DISCIPLINE

Control from Within

It is important that children working with Creative Dramatics experience success and satisfaction. They also receive recognition from their peers and the leader. Thus, it is an ego-strengthening activity. Surely, it is easier to behave when one has a good feeling about oneself. A good teacher can, with honesty, find the strengths of each child and share this with him. When children work in groups to create an improvisation, each individual is involved as a "team member" and cooperative work brings tangible results. The child is working to please himself and his peers. Satisfaction from socially acceptable behavior along with the pleasure of creative dramatic activities encourages the child to want to achieve self-control.

Respect for One's Peers

Respect for one's peers should be encouraged by recognizing each child's worth. Positive, constructive evaluation of scenes makes the participant aware of his and his peer's worth. The leader should consistently discuss emotions. It is impossible to create a role unless one is aware of feelings. Through drama the children are encouraged to become aware of their own and other people's feelings.

Small groups (4-6 children) are a very important activity to help children solve problems, make decisions, interact and taste the success which comes from inner control. If a group has been unable to work together to create a scene, this provides an opportunity to discuss the reason the group could not work together and to ask children to try to find solutions.

HOMEWORK

Give children "homework": some assignment to carry out until the next session. The assignment can be as simple as watching people touch various objects, observing how a person moves when angry, thinking about the character the child wants to play in the story that is being dramatized. Throw out a question to encourage "research" and ask them to find the answer for "next time." An example a leader used was "Where did the Pilgrims get the orange you said they had in the first Thanksgiving feast we acted today?" (It's very easy to say "Don't be silly. Oranges don't grow in Massachusetts.") A Creative Dramatics leader encourages children to learn how to find information.

All groups enjoy drawing pictures about the story they are dramatizing. When working with poetry, encourage the children to write their own poems. Do NOT give time-consuming assignments after every session.

GENERAL RULES FOR IMPROVISATIONS
"BASIC 9"

1. BEGINNING

Use entire group until everyone is comfortable. Later, divide group in half and explain role of audience. Next, small groups 4-6.

2. GROUP ACTIVITY

Should begin each Creative Dramatics class. Use either a game, group improvisation or relaxing exercise.

3. ASK SPECIFIC QUESTIONS

Example: Show us one thing you would do right now if you were at the beach. (Siks calls this Focus question.)[1]

4. BUILD MOOD

Example: It is a snowy day. The air is cold and crisp. The wind is etc., etc.

5. ASK CHILDREN QUESTIONS

Stress deductive thinking rather than give information. Example: What is ice? Yes, it is water and it is cold; but if I turn on the spigot, do I get ice? What is missing? You say it is frozen. What will happen if I hold it in my hand? Why will it melt? Etc.

6. SET THE SCENE

Define the playing space. Let children decide where the entrance is. The Who, Where, What must be established. Example: We're in the woods. Where is the stream? Where will you put the big rock? Where will Mr. Bear's cave be?

7. PLAY IN SMALL UNITS

Do not try to do a whole story at one time.

8. SAY "BEGIN WHEN EVERYONE'S READY"

Do not allow a scene to continue unless the audience and actors are concentrating. A concentration box is helpful. Draw an imaginary box around yourself. You cannot see out and no one can see you. Say, "Cut" or "End" to stop or finish scene.

9. EVALUATE AND PRAISE (See Basic Suggestions)

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[1] Geraldine Siks, CREATIVE DRAMATICS (New York: Harper Bros., 1958), p. 155.

Sequence and Techniques

SENSE MEMORY

"There is nothing in the intellect which was not first in the senses."[1]

INTRODUCTION TO FIVE SENSES

Teacher: How do you know what goes on in the world? How do you know I am here in this room?

Child: We can see you.

Teacher: Close your eyes. (Make some noise, continue to talk.) How do you know I'm still here?

Child: We can hear you.

Teacher: You go home today, you go into the house and you can't see it or hear it but you know there's a cake in the oven. How do you know it?

Child: I can smell it.

Teacher: Good! Now it is dark and you can't see the cake but you take a bite and it is chocolate. How do you know?

Child: I can taste it.

Teacher: Suppose you tried to eat it and it was so hot you couldn't hold it — how would you know that it's hot?

Child: I could feel it.

Teacher: Now — we know that we have five senses — we can see, hear, smell, taste and feel.

For young children — pictures can go up on the board.

We see with --------- eyes.
We hear with -------- ears.
We taste with -------- mouth.
We smell with ------- nose.
We feel with --------- ?

Answer is likely to be hands.

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[1] Ancient axiom. "Nihil est in intellecta quod pruis non ferit in sensa."

Teacher: Yes, we feel with our hands. I then step on a toe and ask — Did you feel that with your hands — or if I tickle you — do you feel that with your hands? No. If you go outside on a very cold day — are your hands the only part of you that feel cold?

What part of you feels the cold? We feel with -----?

Child: We feel with our whole body.

SUGGESTIONS - For older children

Discuss Creative Dramatics. Write the two words on the board and ask what "create" means. What is the difference between the word "make" and "create?" We "make" a bed or cup of tea. What sort of things do we "create"? Drama comes from the Greek and means "action." If you use TV language they understand. Coming next week an exciting drama of the Old West! They should have the idea that drama is acting and creative drama is something that they think and feel and make up themselves.

You might ask — "Have you ever been in a play? How did you know what to say? Yes, you had lines written down for you. But in Creative Dramatics you'll supply the words, thoughts, feelings."

Point out that just as baseball players practice before they play a game, so we will practice too. We will start with SENSE MEMORY.

"Now, what is acting? If you see a cowboy shot in the movies, — is he really dead?" No, he's ---------- Child supplies the word — PRETENDING.

"If we acted out a scene at the North Pole, what would we have to pretend?" "Which of our senses would we have to use?" Give some other examples so that children understand the need for using their senses to pretend.

Now LET'S BEGIN TO ACT using our senses. It only works if you concentrate every minute.

FOR ALL CHILDREN — CONCENTRATION BOX

Since you've told me acting is pretending, then you must remember to pretend every minute. To help you, draw a box around yourself. It will help you think about what you are doing. Don't look at anyone else — just think about what you're pretending. I'll say, "begin" and "end". Ready — Draw your pretending box — BEGIN.

BEGIN WITH SENSE OF FEEL — next taste and smell. Seeing and hearing are passive and best done last. By the time the children have done improvisations using feel and taste, they should be used to "play pretend" and smells will not produce giggles.

FEEL

MOTIVATION

Arrange a table with various objects on it which children can feel.

Categories and Classification

Smooth	Rough
a sheet of paper	sandpaper
a pane of glass	a jagged rock

Soft	Hard
fur	piece of metal
cotton ball	rock
marshmallow	sourball

What is hot — what is cold, etc., etc. (Make a list.)

Before starting improvisation, see general rules (Basic 9) and use those that apply to simple activity pantomime. Start with whole class.

SAMPLE IMPROVISATION

When: It's a hot Sunday in August.

Who: You are all dressed up ready to go visiting; your mother isn't ready.

What: You get a piece of ice and use it to make yourself more comforable.

Questions to ask:

1. What is ice? Accept water but point out that if you turn on the faucet, you don't get ice. Accept all partial answers until you get ice is frozen water.
2. What happens to ice when I hold it in my hand?
3. Why does it melt?
4. What do I have to be careful of in this scene? What are you wearing? What day is it?
5. Have you decided how to use the ice to make you feel cooler?

Where: The ice is in a dish in front of you. You are at the kitchen table. Draw your "concentration box" — start pretending when I say BEGIN.

It is often helpful to coach — or focus attention — "Careful don't get that good dress wet" — "Gee, this ice feels good," etc. At conclusion, praise and evaluate.

ADDITIONAL EXERCISES FOR SENSE OF FEEL - Whole class.

- Hold a kitten.
- Light a match and burn your finger.
- Test some water — it's very, very hot.
- Make a snowball with your bare hands.
- Try on a pair of shoes that are too small.
- Wear a sweater that is itchy.
- Pick up a turtle.
- Pick up a rose with thorns.
- Pick up a delicate vase.
- You have three things on your desk: (a) a piece of construction paper, (b) a picture, (c) a container of sticky stuff. What sort of sticky stuff will you use to make your picture stick to paper? Have children describe what they will use — paste, glue, rubber cement and what sort of container they will be using. How does it open? (Spatial Concepts) What must you be careful of in this scene? What other senses beside touch will you be using? After the picture is in place — evaluate — ask — how do your hands feel?
- Wash hands. (See Activity Pantomime for description.)

ADDITIONAL EXERCISES FOR SENSE OF FEEL — Smaller groups (5-10)

Be sure to establish — WHO, WHERE, WHAT

- Walk on hot sand.
- Walk on rocks and pebbles in your bare feet.
- Walk across a stream on a fallen tree trunk.
- Walk a tightrope.
- Walk in shoes that hurt.
- Walk on soft grass in your bare feet.

ACTIVITIES

READ WITH YOUR FINGERS

A child puts his hands in back of himself and the teacher places a common object in his hands. The child feels it (make sure he knows what it is). The child then describes it without saying what it is used for. He should tell its size, shape, texture, etc. The class guesses what it is he is holding.

OBJECTS IN A BAG

Various objects (chosen according to students' level) are gathered by teacher. One object is put in each paper bag. The bags are distributed to various children. The recipient either feels, or looks at and feels the article. Next, the student "acts out" how the article might be used.

Example: a spoon, eraser, jack ball, soap

The class guesses; the object is recorded on the board.

THROW THE BALL— PLAY BALL[1]

Children stand in a circle; they decide what sort of ball they will use. Once they have started, the teacher changes the ball. Example: It's a big giant beach ball; it's a little ping-pong ball; it's a heavy medicine ball; a basketball, etc.

The teacher coaches — "It's heavy, it's light, it's big or small. It's a pretend ball that weighs a hundred pounds," etc.

Focus on size and weight.

IT'S HEAVIER WHEN IT'S FULL[2] — (6-12 children) (Based on exercise in Spolin)

We live in (a) olden times, (b) in the country. I'm your mother and I need water for cooking.

Who: We have no running water in the house.

Where: Where would you get water?
Children answer: "Well", "pump", "stream", "lake", "spring"
Choose children who know where they're getting the water.

What: Tell them there is a bucket at kitchen door -- pick it up and go outdoors to the place they are going to get their water; fill the bucket and bring it home.

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[1] Spolin, Viola. IMPROVISATION FOR THE THEATRE. Evanston, Illinois: Northwestern University Press, 1963, p. 63.

[2] Ibid., p. 71.

Evaluate:

Ask class who they believed and why?

If no one has been aware that it's heavier when it's full, suggest that something wasn't true to life. Allow scene to be played again.

Ask children what we learned by doing the scene.

IT'S HEAVIER WHEN IT'S FULL is an important improvisation because it allows children to discover that things have weight.

Allow children to suggest other scenes similar to this. Example: Pick apples and carry the basket home in pairs.

ADVANCED ACTIVITY (Activity to Sharpen Sense Awareness)

SENSORY (OR BLIND) WALK

Background. It has been said that for really significant learning trust is crucial. This activity provides an opportunity for participants in an advanced group to experience the loss of the sense of sight, accompanied by a partner who must afford a feeling of trust and confidence, first in the manner in which he leads his "blinded" partner.

Setting. Space, although limited, must be provided for movement and the passage of all partners who will participate simultaneously.

Materials. Obstacles: overturned chairs; tables; easel; crumpled paper wads; incline boards; tree branches.

To stimulate specific senses:

Smell

perfume
alcohol
fruits (lemon, orange, apple)
cinnamon
coffee
soap
fresh flower

Taste

salt
sugar
potato chips
raisins, etc.

Hear

transistor radio
bell
crumpled paper
wood block
clock or watch

Feel

wool scarf
large cotton cloth
grapes
cotton balls
living plant
assorted nuts

rubber (object)
cork
feather
gourds
powder
rice

brush
plastic bag or object
glass (use mirror)
fern
fur
branches with leaves

Obstacles and some objects are arranged on the floor. Others are placed on a table for experiments to be led by the "sighted" partner.

Procedures:

1. The teacher-leader organizes the group into sets of twos.

    a. One possibility suggested is that the group counts off by twos and then forms two large groups. Within these groups, participants pair off into partnerships.

2. The teacher-leader explains:

    a. The object of the activity. One partner will close his eyes (or be blindfolded) and be led by his partner out into the space provided.

    b. The experience provides an opportunity for the "blinded" partner to explore and learn without the sense of sight.

    c. The "sighted" member of the partnership will attempt to take his partner for a walk and teach him as many concepts, and ideas as he feels would be important to a person without the sense of sight.

Instructions: (given by the leader)

1. "Take your partner for a walk. See what you can teach him, or give him an important experience."

    Stimulate as many of your partner's senses as you can. How else besides seeing a fruit or feather or clock or chair can your partner learn to understand? How can you communicate without using words or sounds?

2. After about 8 minutes, have the partners change places and switch their roles.

Follow-up. Have participants comment on their experience, feelings about concepts understood anew.

TASTE

MOTIVATION

Set up a table with salt, sugar, lemon slice, bitter chocolate, etc. Blindfold student and let him taste various things and identify them.

Categories and Classification

What is	Sweet	Sour	Bitter	Salty
	candy	lemon	bitter chocolate	salted peanuts
	icing	green apple	strong coffee	

Before starting improvisations, see general rules — Basic 9.

SAMPLE IMPROVISATION

Who: You come home from school on a hot day.

Where: You see a pitcher of cold lemonade on the kitchen table. You pour yourself a glass of it and drink it. It is sour! Mother hasn't put something in it?

What: What will you do? Let's pretend there's a sugar bowl on the table. Sweeten the lemonade — now taste it!

ADDITIONAL EXERCISES FOR SENSE OF TASTE

In order to eat we must (bite sometimes) chew the food, taste it and then swallow. Ask the children for this information:

- a chewy caramel
- a lollipop (what's your favorite flavor and color)
- a bad nut
- some strange food you never tried before (teacher describes it — this can lead to discussion of foods of various peoples)
- a pickle
- a spoonful of medicine
- a sour green apple
- a piece of tough steak or meat
- chewing gum
- a cake

Suggestions. Aim for truthfulness. Something sour does not call for moans and groans. This is a good time to talk about observing people, to remember and then recreate.

ACTIVITIES

MAGIC FRUIT BOWL

Divide the class into half participants and half audience.

Teacher: I have a magic fruit bowl. In it is every kind of fruit.

What is your favorite? (Record on chalkboard.) I am going to offer you a piece of fruit. By the way you hold it, prepare it (if it needs to be prepared) and the way you bite and chew it, the audience will know what sort of fruit you have chosen.

Can you tell me the different ways you might eat an orange?

Children: (Respond)

1. Cut it in halves or quarters.
2. Squeeze the orange and drink the juice.
3. Peel the orange and eat the sections.
4. Make a hole in the orange and suck it.

Suggestion. Explain that this is not a guessing game. The audience should not call out the answers. They are to watch someone to see if they really believe what he's doing and how they know which fruit he has selected.

Procedure:

1. #1 group will take a piece of fruit from the magic bowl on his desk when teacher says begin.
2. #2 group will watch. Stop pretending when teacher says end.
3. Evaluate.
4. Reverse the two groups and play again.

A TASTING PARTY (GLADYS RENFROW--BLAINE SCHOOL)

Objective: To review the five senses. Use sense of sight last when the surprises are revealed.

Suggestion: Assistance with the blindfolds, distribution of food and "clean up" necessitate the teacher having help with this activity. This is a good opportunity to use older children as aids. It is wise to check to make sure the children have no allergies to food used.

Materials Used:

sweet pickles
"hot" candies
jelly beans
salt
carrots
sauerkraut
potato chips
pretzels
celery
chocolate bits
blindfolds
paper napkins
large circles drawn on chalkboard with each child's name in one circle

Procedure:

1. Blindfold the children.
2. Place 2 or 3 food items on each child's napkin. Ask children to pretend they are on Mars and must report the happenings of the "tasting party" when they return to earth. Ask them to think about how they would describe each item. Suggest that they think about the words they will use; also, to think about which one of their senses they use to identify each item.
3. As children "explore" the food, record their responses on the word bank board.
4. Record key words given by each child in his magic name circle on the board. (The teacher and aides speak with individual children.)
5. Review responses with entire class.
6. Allow children to record words from word bank and their own magic circle, so that they can then write a story about "The Tasting Party."

Follow Up:

Have children share their stories with the class.

Give children the opportunity to use their words orally.

Have children do improvisations based on the food they ate. Allow class to guess what each child is eating.

SIGHT

MOTIVATION

Is there a difference between looking and seeing? This morning I had on my desk an object not usually there. I have taken it away. Does anyone remember seeing it? Describe it. Bring object back. We see many things in passing but now let's really look at something. Examine object. Now, really look at your own hand. Look at the palm — the lines — the nails, etc.

Hold up an object — or give out some objects — let children either describe them, draw them or write a description of them (according to age).

SAMPLE IMPROVISATION — NEAR TO FAR

After you've done all four improvisations, discuss which was easiest. Why? Do not forget to establish WHAT, WHO, AND WHERE.

1. See a splinter in your finger — you are doing homework and your finger hurts.
2. See a spot on your clothes — you are sitting in the car on your way to a party.
3. See a spider crawl up a wall — you are reading a book in your own room.
4. See a boat in the distance — you are standing at the window waiting for your brother to bring the boat home so you can go out in it.

IMPROVISATION TO STRESS CONCENTRATION AND TRUTHFULNESS

1. Pretend to look up a word in the dictionary. Then allow them to really look up word you give them. Was there a difference? What — ? Discussion should stress concentration. Replay.
2. Count the pennies in your piggy bank. There should be twenty-three. Could you really see them? Let them try with discs.

ADDITIONAL SIGHT EXERCISES — ENTIRE CLASS

- See a mosquito flying around.
- See a lovely sunset. What colors can you imagine?
- See a dime on the floor next to your desk.
- Read a letter.
- Read directions how to make something (a cake — a model car).

ACTIVITIES TO SHARPEN SENSE AWARENESS

Suggestion. Do not play any activity so long that it becomes boring. Always stop an activity when it's at its peak. Go back to it another day.

OBJECTS ON A TRAY

Put common objects on trays (group of six children at desks in classroom, or in a circle). Children have pencil and paper. Ask the children to really LOOK at tray for one or two minutes. Remove tray.

Children write down those objects they remember. This is not a spelling test--tell this to children so they won't be inhibited by inability to spell. "Draw it if you can't spell it."

MIRROR EXERCISE[1]--All ages

Played in pairs--3 pairs may play at once. Two children face each other--one is "doer"--one is "mirror." They or the teacher decide on what their action will be. Class watches to see who is mirror.

VARIATIONS OF MIRROR EXERCISES

Initially, children perform routine acts, such as combing hair, etc. They decide on their actions. In a classroom, they may remain seated and face each other. It is important for the teacher to say "Begin!" and "End!" Try Mirror Eating.

Variations--Which need more space?

Mirror Animals--Allow audience to guess the animal.
Mirror Large Abstract--movements.

LINE UP

Four or five children stand in a line in front of the class. The class close their eyes and the children change places. One person is asked to put them back in original order. If he fails, call on someone else. The number of children in the line depends on age of class. Increase the number in the line on second and third try.

CHANGE THREE THINGS[2]

Played in pairs. Three pairs of children may come to front of room. Each pair looks at each other from head to toe. They then turn their backs to each other and change three things. Example: take ring off--change watch from left to right wrist--change shoes, etc. At a signal they face each other and try to discover which three things have been changed.

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[1] Spolin, Viola. Ibid., p. 60

[2] Spolin, Viola. Ibid. p. 73.

HEAR

MOTIVATION

Ask children to listen to sounds in the school. Discuss. Ask children to listen to sounds in the street and hall. Ask children to close their eyes. Choose one child to speak and see if they can identify her voice. Ask children to close their eyes and you make noises and ask children to identify them.

SAMPLE IMPROVISATION FOR HEARING AND CONCENTRATION

WHO	WHERE	WHAT

You are at home. The grownups are having a party. You want to hear the baseball game. Plug in the earpiece of your transistor radio and try to listen to the game. Can you hear the score? Can you listen to the radio so hard that you don't even hear the noise of the party?

ADDITIONAL EXERCISES FOR SENSE OF HEARING

- Listen to a wristwatch.
- Listen to a phonograph playing your favorite record.
- Hear a bird sing.
- Listen to a weather report on the phone.
- Hear a strange noise in your house (decide what it will be before you begin).
- Hear the rain falling on the roof.
- Hear the church bells ring the hour.
- Hear a door slam unexpectedly in back of you.

ACTIVITIES AND GAMES

OJIISAN[1]

STEAL THE DOG'S BONE[2]

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[1] Harris, F. GAMES. New York: Eastern Coop Recreation, 1966, p. 32.

[2] Ibid., p. 46.

ARROW STORY[1]

It is strengthening to the sense of hearing to develop an activity in which the children can participate in a very unique way.

The children should discuss sounds and make comparisons like loud-soft, near-far.

Procedure: The teacher makes an arrow of construction paper. She discusses the use of the volume dial on a radio. "To make things loud and soft". She tells the children she is going to tell them a story and they will supply the sounds. The arrow will tell them how loud or soft the sound should be. (The arrow is the CONTROL.) The teacher lets the children practice obeying the arrow before she tells the story. The teacher tells a story which has lots of sounds in it. (See sample.)

Follow-up: Children write their own Arrow stories.

PASS THE PROP

Purpose--To stimulate imagination; sharpen sense of hearing.

Prop--A plastic box or any rectangular object.

Presentation--Teacher holds up box and says, "Pretend this is a transistor radio. Listen to a program. By the way you react we will be able to tell what you are hearing." At a signal the child pretends to listen; then the class guesses the nature of the program. The box is then passed to the next person.

Examples: Sports event
Rock music
News
Classical music
Cooking program

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[1] Brian, Way. DEVELOPMENT THROUGH DRAMA. New York: Humanities Press, 1966, p. 29.

ARROW STORY

One Sunday morning about 8 o'clock a little boy named Billy woke up. He heard the baby crying ____________* and the clock in his room ticking ____________ . Then he heard his mommy call him ____________. So he jumped out of bed ____________ , ran into the bathroom, turned on the water ____________ and washed his face and brushed his teeth.

Billy got dressed and ran all the way downstairs ____________ . After breakfast, Billy's big brother said "We're going to the zoo, Billy. Come get into the car." So they opened the door of the car and started the engine ____________ and drove off.

When they got to the zoo ____________ they heard the hot dog man calling ____________ . They first went to see the pretty eagles, parrots and other birds ____________ . Then they walked ____________ and saw the mother, father, baby lions ____________ . Then they walked and saw the funny playing monkeys ____________ . Just then they heard the rain outside ____________ and the wind ____________ so they put their jackets over their heads and ran ____________ all the way back to the car!

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*The blanks indicate points at which the teacher turns the dial as a signal for the class to make the sound indicated. The teacher controls the children's volume by the amount she turns the dial up or down.

SMELL

MOTIVATION

Place objects on a table. Blindfold child and ask him to identify object by smell only. Example: soap, paste, one-half lemon, peanut butter, chocolate bar.

SAMPLE IMPROVISATION

WHO WHERE WHAT

You are at a perfume counter in a store. The saleslady has suggested two different perfumes as a gift for your mother. Smell them both. Decide which one you want to buy.

ADDITIONAL IMPROVISATIONS

- Smell a flower
- Peel and smell an onion.
- Smell smoke — is something burning in the kitchen?
- Smell smoke — it's autumn leaves burning.
- Smell smoke — it's from trash and rubber burning.
- Smell the good fresh air in the country early in the morning.
- Smell something (meat, milk) you've taken from refrigerator.

SUGGESTIONS

1. Smell is a very basic sense. Once human beings stood on two legs they used their sense of smell less and have become quite self-conscious about smells (TV commercials devote hours to doing away with natural smells and making the population "roselike"). Yet smells have great power over our emotions — "her perfume" — "honeysuckle makes me think of my childhood" — "I love the smell of a good cigar — it reminds me of my dad."

   If you ask children what smells bad be prepared for giggles (or if your relationship is free enough) — bathroom and body smells. To avoid this, you can suggest — garbage — rubbish burning — onion.

2. Do not allow children to overact. An unpleasant smell (e.g. passing the New Jersey dumps on the way to New York) does not cause asphyxiation. Stress truthfulness.

EMOTIONS

> *"The school must consider the emotional concerns of its pupils and help them work with those concerns. In this way, emotional and social concerns can become the core around which the curriculum is organized."*[1]

MOTIVATION

Teacher:	What do I mean when I say, you hurt my feelings? Where did you hurt me? I don't mean you stepped on my toe. Where did you hurt me?
Children:	Respond ("inside" — "in your heart" are typical answers).
Teacher:	What emotions or feelings do we all have?
Children:	Good feelings and bad feelings. Happy or sad.
Teacher:	(accepts answer) But you feel bad if you lost a nickel, or if your mother is very sick, or if somebody takes your toy, or if someone breaks a promise to you. Let's list some other words that tell how we feel:

Classify. Record on chalkboard.

lonely
proud
jealous

disappointed
angry
worried

surprised
gay
silly

Suggestion. If young children cannot name enough emotions, it is helpful to give a situation and ask them how they would feel if — "your brother broke your bike."

It is important to recognize children's feelings. Feelings are not "good" or "bad"; it's how they are handled that is important. It is important for children to be aware of this. This sort of discussion of feelings and how we handle them gives you as well as the child insights into themselves and others.

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[1] Fantini, Mario D. and Gerald Weinstein. THE DISADVANTAGED. New York: Harper and Row, 1968, p. 364.

SAMPLE IMPROVISATION — (6-12 children)

WHERE — Classroom .

WHEN — End of school day. Dismissal bell starts improvisation.

WHO — You.

WHAT — Take report card. Go out school door. Read report card. Walk home.

First Playing — It is a terrible report. Walk home.

Second Playing — (done immediately without discussion of first playing) It is a wonderful report. Walk home.

Discuss and Evaluate . What was the difference between the first and second improvisation? What made the difference? Discuss until children are aware that the way we feel changes the way we move and look.

ADDITIONAL IMPROVISATIONS FOR EMOTIONS

Close the door:

a. When you are very angry.

b. When you have just said good-bye to your family (lonely).

c. When you sneak in late (scared).

d. When you have just gotten the baby to sleep.

e. When you rush in with good news.

CHANGE OF MOOD

Ask children if they ever change from one feeling to another. Let them tell you. Examples: Open a birthday gift; you are sure it's that blue pullover you have been wanting. It is not; it is a horrid sweater. --- Get up Saturday morning expecting to go to a picnic and lift the shade. It's pouring rain. --- You are dressing to go out. The phone rings. Your friend tells you she is sick and will not have her party.

"WATERHOLE" — Based on "Death Valley Suite," Grofe[1] (older children)

Motivation — a picture of a "forty-niner". Discuss what sort of lands people had to cross to get to California. Discuss desert, mirage, oasis.

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[1] ADVENTURES IN MUSIC — GRADE 4, Vol. 1 — RCA Victor LE 1004.

Play record and ask children to try to picture what might be happening as a group of people cross wasteland. Ask children to raise hands each time "something new" happens or when there is a change of mood. (Record on board.)

- They are hot and thirsty. They have left their wagon train to look for water on foot.
- Someone sees water. (Excitement starts.)
- They all run to oasis and "use" water. (Their lives are saved.)
- They are thankful. (Bell.)
- They celebrate — dance, — men go get horses to water them.

Suggestions:

- Set scene. Use two large pieces of blue construction paper for oasis.
- Decide on WHO — assign one leader to see the water first. Everyone must know who he is.
- Discuss senses. Feel — heat of sun, sand, mouths dry, sweat. See — brilliant sunlight.
- Discuss change of moods.
- Play; evaluate; replay with new group.

"ICE CREAM CONE" — (young children)

WHO — Child and friend, storekeeper, two big boys

WHERE – Street, store

WHAT — Child and friend go to store to buy ice cream cones. They leave store with cones. Two big boys run into them. They drop cones.

Suggestions:

- Set scene.
- Decide who they will be.
- Which senses will they use?
- When does mood change occur?
- What will they do now?

ACTIVITIES

1. Pictures showing emotions may be used. What happened before and after. (See "Use of Pictures.")
2. Phrases may be used--Groups of three-five children. (See Advanced Activities--Phrases).
3. Adverb game. (See Language Arts.)

ROLE PLAYING

Suggestions. The author feels that role playing can be therapeutic but it should not be therapy. Teachers should not try to be psychiatrists. Classroom role playing should help the child meet his own reality and become aware of alternatives. In other words, role playing can explore human relationship conflicts and feelings on an educative level. Leave the unconscious and neurotic conflicts to those trained to handle them.

Discussion of scenes is most important. Children have an opportunity to agree or disagree and offer more alternatives.

The accepting attitude of the teacher is vital. If you must moralize, approve or disapprove, do not try this technique. Its value lies in the children's own insights. Once you have used value judgment, the children will try to find the "right" solution in order to please you.

Uses. To solve current problem or to see alternative solutions. Example: Any situation in which there is conflict in which feelings are involved.

1. Children fighting.
2. Sharing on playground — taking turns.
3. Family scenes.
4. Cheating, stealing.
5. Pick up problems as they occur.

To prepare children for life problems they will meet. Example:

1. Visit to doctor for shots.
2. Handling prejudice or discrimination.
3. Facing their feelings about something "not fair."
4. Job interviews.

Exchanging roles (reversal) allows child to think and feel as another person and gives him insight into others. He must face "both sides" of the conflict.

Procedure.[1]

1. Define the problems.
2. Gather facts and opinions.
3. Consider alternatives.
4. Test alternatives.

UNFINISHED STORIES

Tell a story (either original or published)[2] but do not finish it. Groups of children will make up and dramatize the ending.

THE PUBLIC INTERVIEW[3]

This is dramatic technique developed by the authors of VALUES AND TEACHING. A detailed explanation is given. I urge you to read entire book.

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[1] Nichols, Hildred and Lois Williams, ROLE PLAYING, Washington, D.C.: Association for Childhood Education, 1960, p. 33.

[2] Thompson, Ethel. UNFINISHED STORES FOR USE IN THE CLASSROOM, Washington, D. C.: NEA, 1968.

[3] Raths, Harmen, Simon, VALUES AND TEACHING. Columbus, Ohio: Charles Merrill, 1966, p. 142.

CHARACTERIZATION

MOTIVATION

Display pictures of different type people around the world. Explanation:

Teacher: The people in a play are called the characters. When you see a movie there is a list of characters with the actor's name next to each character.

What do we have to do to play a character? Cinderella, Robin Hood, Little Red Riding Hood, John Henry, Johnny Appleseed, are all characters from stories. Crispus Attucks, Harriet Tubman, William Penn are all characters from history.

(Classify) Are all people alike? How are they alike? How are people different?

1. They look different.
2. They act differently.
3. They are different ages.
4. They have different personalities. What do we mean by that? Standards of beauty are different in different parts of the world.
5. Why do you like some people and dislike others? What will you have to do to play a character?

Child: Try to act like him.

Teacher: What else?

Child: Talk like him.

The teacher continues discussion until children are aware that they must THINK and FEEL like the character.

Suggestions. While discussing characterization, the teacher has an excellent opportunity to make children aware of differences. She has an opportunity to discover the child's self-image.

SAMPLE IMPROVISATIONS FOR CHARACTERIZATION (Whole class.)

Eat a bowl of soup. Have clear picture of your character.

- You — home from school at lunch and in a hurry.
- A very fine lady — a princess or queen who eats with a golden spoon and has a silken napkin.
- A ten-year-old boy or girl who has run away from home and hasn't eaten for two days. He returns and his mother gives him a bowl of soup.
- A sick old person tries to eat some homemade soup to please her daughter.
- A witch tasting a magic broth .
- A professional football player after a hard game.

ADDITIONAL IMPROVISATION — CHARACTERIZATION

WALKS — child must supply details — age, attitudes, how he looks.

	WHO	WHERE	WHAT
a.	a strong man	circus	walks into spotlight and lifts a weight
b.	a kindly giant	earth	walks about and tries not to step on the little people
c.	soldier	parade grounds	walks to general to receive a medal
d.	dancer	on the stage	takes a bow and walks off
e.	your teacher	classroom	walks into the room while you are misbehaving
f.	beggar and people passing by	the street	how do people react to beggar's plea for money
g.	Cinderella	palace	walks into ballroom
h.	Coronation Scene		
	a young prince or princess	cathedral	crowning of princess
	archbishop		
	trainbearers, guards		
	organist		
	the rest of the class		
	lords and ladies, etc.		
	music — a regal march — (See Music.)		

MINE DISASTER — (older children)

WHO	WHERE	WHAT
relatives of miners (establish relationship)	top of shaft at 3:00 A. M.	waiting to hear news of rescue. Bell rings three times if men are reached.

OCCUPIED COUNTRY — (discussion of what occupation means)

WHO	WHERE	WHAT
citizens and soldier occupiers	a street	army approaches — citizens watch and react

Martial music may be used to start scene and heighten emotion — it grows louder as soldiers approach.

CAFETERIA

WHERE	WHEN	WHAT
entrance trays and silver food counter cashier table with four or five chairs	lunch time	four or five people enter to eat lunch

WHO

Write on a piece of paper a brief description of four or five people, or whisper the information to each child. Examples:

- A poor old lady waiting for her welfare check. She has only thirty-two cents to spend.
- A strong young truck driver who doesn't have very good table manners.
- A fat lady who has been on a diet and has decided to eat everything she loves.
- A teenager who has been in town shopping.
- A model who only has fifteen minutes left of her lunch hour.
- A child who is downtown alone for the first time.

Suggestions. Each character must supply background for his own character. Remind children to really use senses for eating. Discuss and evaluate. Was each person a recognizable person? Did he behave and eat as his character would in real life?

Replay. Let children choose and decide on characters to be in the scene.

ADDITIONAL IMPROVISATIONS (younger and older)

ANIMAL IMPROVISATIONS

Feeding time at the Zoo — (trip to Zoo)

Feeding time at the farm — (trip to farm)

Motivation. All aboard — trip to farm and Zoo[1] (young children). Films about animals — animal fables.

Classify. Let child choose animal he would like to be. Can he make his body move and look like the animal? How does his animal communicate? What does the animal eat? Where does the animal live? (homes) How does animal move? In what ways are animals like people? In what ways are they different? What is the difference between a wild animal and a domestic animal? Etc.

Set the scene. Each animal has his own space. The teacher will feed each animal. (After discussion of food, homes, etc. has been concluded — after discussion of movement, rhythm of animal.)

WHO	WHAT	WHERE
an animal	waiting for his meal	Zoo or farm

Suggestions. People are often compared to animals. Can you give me an example? If not, here are some for you to try.

Busy as a __________

Sly as a __________

Happy as a __________

Quick as a __________

Eat like a __________

Stubborn as a __________

Work like a __________

Wise as an __________

Man has often given animals human qualities. AESOPS FABLES, THE ASHANTI STORIES, AFRICAN FOLK TALES. Let us try to give people animal traits.

ACTIVITIES

CHARACTERS BASED ON ANIMALS

Story with children basing their characters on an animal. Children use animal characteristics and sounds but behave and speak as human beings.

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[1] Young Peoples Records — 10011.

SOMEONE AT THE DOOR – PAIRS (older)

Each person writes on a card

Who am I? — a little girl
Age — 9 years
Occupation — School
Problem — Mother has told me not to open door.

At home

Who am I? — a nice lady
Age — 34 years
Occupation — Principal
Problem — Child has misbehaved in school.

At the door

Played in pairs. Teacher matches cards. Tells children which one will be at the door and which one will be in the house. The children do not know anything about the other person. They should know all about themselves.

They will establish a relationship as soon as they know who is at the door. The "At Home" person tries to show his occupation by his actions. Example:

Who am I? — a woman
Age — 20 years
Occupation — Dancer
Problem — Trying to finish her costume for the ballet.

At home

Who am I? — blind woman
Age — 40 years
Occupation — Sells items she has made.
Problem — To sell items to make money.

At door

ADVANCED ACTIVITY

HATS

Motivation. There are people who wear specific kinds of hats, which then determine particular roles for them, although they may be found in varied settings. Also, a particular kind of head covering can stimulate ideas for development of improvisations.

Materials. Hats. For example:

football helmet
fire chief's hat
rainhat
swim cap
chef's cap
baseball cap
policeman
taxi driver
Indian chief
sailor
soldier
nurse
waiter
party cap
cowboy hat
top hat
bridal veil
plume
sombrero
scarf
etc.

Development. Discussion.

1. Name as many varied hats as you can think of. Why are these hats worn? Can you think of general category titles for these hats?

Protection	Identification	Decoration
Example: fireman, etc.	nurse, etc.	bridal veil, etc.

Some hats may fall into more than one category.

2. Children go off together to discuss ideas and determine which hat they will use as focus in their improvisation. (The actual hat is chosen and worn in improvisation.)

3. With 5-8 minutes for planning and development, each group is to develop an improvisation with a

$$\left\{\begin{matrix}\text{beginning}\\ \text{middle}\\ \text{end}\end{matrix}\right. \quad \underline{\text{knowing}} \quad \left\langle\begin{matrix}\text{who}\\ \text{what}\\ \text{where}\end{matrix}\right.$$

Dialogue is used. Each person must take a role he wants to, within the improvisation.

4. Important: time must be allowed for evaluative discussion of each improvisation by the total group.

5. A record of ideas developed around these hats might be kept:

Motivator	Where	Who	What
Examples:			
top hat	circus	ringmaster, clown	a show is going on in each ring

Additional. Could the use of other collections (gloves, shoes, coats) be as stimulating?

DIALOGUE

We listen, speak, then read, next write.

AIMS

- Children need to practice at their own level in order to communicate in Drama using speech.
- No emphasis should be placed on "proper way to speak," "correct grammar, etc." This only makes for self consciousness.
- We want to develop confidence to express thoughts. Creative Drama offers indirectly many such opportunities to talk — planning, discussing a scene, responding to materials presented, giving their own ideas and evaluating scenes after they've been done. Now we are ready to start dialogue.

IMPROVISATIONS

If young children want to talk in early improvisations, allow them to do so. Encourage pantomime, however, in the beginning. "Can you show it without words?"

- Begin with single word. Example: Goodbye, look! See how many different ways it can be said. Can we tell the situation and feeling behind the word?
- Telephone conversations. Suggestion: The teacher will make the initial phone calls so that she can be supportive to the child. She will keep the conversation going. If the child is inaudible she can complain that there is a bad connection and ask the child to speak louder. Next, the children can work in pairs. Examples:

Young	Older group (same as younger)
Mother calls and asks child to start dinner.	Grandma calls to chat when child is in a hurry to go to movies.
Stranger calls and asks child to take message.	Stranger keeps getting wrong number while child is busy.
Friend calls and asks child to a party.	Friend calls to make up after a fight.
Friend calls and asks for homework.	Guidance Counselor calls to discuss problem with mother.

ADDITIONAL IMPROVISATIONS FOR DIALOGUE (Those suitable for younger children are so marked.)

- Salesman at door tries to sell appliance.
- Bus station — buy a ticket.
- Try to change someone's mind. Example: "Please let me keep the kitten." (younger) "Please let me go to the movies on Saturday." "We will all get in trouble if you do that — don't!"
- You are lost — ask someone for directions. (younger)
- Sidewalk interviews. (This is good because many children may be involved.) The teacher can do the interviewing with younger children.
- Convince your teacher to change a mark.
- Four girls waiting for fifth to arrive. They talk about her.
- Children visit sick friend in the hospital.
- Go to the store for your mother. (younger)
- Go to the office for your teacher. (younger)
- Try to convince brother to let you use his toy. (younger)
- Teacher gives an account of a fire. She uses no descriptive words. She then hands the "microphone" to a child and asks him to describe the fire so that the radio audience will have a vivid picture of it. This exercise is used for learning DESCRIPTIVE WORDS.
- Suggestion: Use Pantomime Activities that children have done already and let them add dialogue.

ACTIVITIES

- Ring the doorbell — surprise

Where	When	Who	What
a house	Saturday	five children and the person who rings the bell.	children decide what they will be doing. They react to bell ringer.

Have children decide whose house it is and tell the class. They then decide what they are doing. Example: Planning a picnic. The doorbell rings. (You have told the ringer who he is and why he is ringing.) The five children do not know who is at the door. Hostess goes to the door. Example: The ringer is an older sister of one of the children who is visiting. She uses one child's real name and says, "Jane, there has been an auto accident and Billy was run over — he is hurt." Everyone reacts.

ADDITIONAL IMPROVISATIONS FOR DIALOGUE

Market Place

An improvisation which allows children to talk at once is a good way to begin dialogue. It does away with self-consciousness.

Divide the group in half. Half of the group are settling up stalls for an outdoor market. What will each stall sell? Competition is keen, so each seller must call out and extol his goods in order to persuade customers to buy from him.

The second group are the buyers. Each child must know who he is and why he has come to the market.

A sudden shower can end the scene.

The buyers discuss their customers after the scene has been played. Roles may then be reversed.

Follow-up:

Children may work in pairs. Thus, the entire class is involved.

Improvisations:

- Quarrel about price of an article.
- Describe article you wish to purchase.
- Poor person bargaining with seller.
- Seller says money is counterfeit.
- An angry customer and a shy seller argue freshness of article.
- A customer wishes to return a purchased article.
- A determined seller tries to convince shy customer to make a purchase.

Additional suggestion for large group dialogue: A Circus Midway.

STORY DRAMATIZATION

Choose a story that has literary merit, that you like and that fits the needs and interests of the children.

Tell it if you know it well enough[1]. Ideally, the story should be "yours." You should be so familiar with it that you can visualize it scene by scene. Analyze its dramatic possibilities. Do research if necessary.

First stories should not be long and complicated. It is possible to play only part of a story. There is no reason why children should not be exposed to many stories. The most dramatic parts can be acted out.

A good story for dramatization must have[2]:

- Relevant theme — (I call this emotional appeal.)
- A plot that holds interest (avoid sweetness and light).
- Plenty of action (with incidents that can be grouped into a few scenes).
- Characters who motivate action (interesting and believable).
- Conflict (this is the basis of all drama).
- Humor (not always but a basic honesty is important).
- A definite climax and satisfactory ending.

The teacher should:

- Analyze the material. Is it realistic, fantasy? Does it have a central theme? If it is long, edit it or lighten it.
- Focus children's thinking.
- Motivate children. Example: I brought to class an ornate candy box with a sign on it "Do Not Open." I put it on the desk. Everyone was curious. After a while I allowed the children to open it. Inside I put a slip of paper which said, "You are just like Pandora." Then I told them the story. This curiosity can be used for research. Instead of telling the story, ask the children to go to the library and read this Greek Myth.

  Do not use elaborate objects for motivation. A handful of acorns and a few fall leaves are enough to start imaginations.

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[1] Sawyer, Ruth. THE WAY OF THE STORYTELLER. New York: Viking Press, 1962.

[2] McCaslin, Nellie. CREATIVE DRAMATICS IN THE CLASSROOM. New York: Mackay, 1968, p. 71.

- Set the mood (this is motivation too). Talk about feelings. Music helps set a mood (a march, circus music, sea music). Vivid word pictures help set the mood.
- Tell the story. Do they like it? Discuss the story.
- Discuss the characters
- With the children, set a plan of action. Remember to play in small units.
- Try on roles. (Time for Action.) Example: "If you were the big bear with evil eyes, how would you look and move?" Allow groups of children to try on various characters. Don't forget WHERE, WHAT, WHO, WHEN.
- If there are multiple scenes, discuss and list on board.
- Discuss remaining characters and relationships.
- Choose a scene and play it.
- Evaluate the scene.

Questions to ask:

1. Did everyone stay in character?
2. Did we understand the story?
3. Did we solve the problem?
4. Did the scene have a beginning, middle and end?
5. Did the scene move? Did we spend too much time on something unimportant? Did we leave anything out?
6. Did we work as a team and communicate with each other?
7. Could we be seen and heard?
8. How will we improve the scene?

Suggestion. The above list does not have to be used in its entirety. With small children, ask the most pertinent questions. It is a guideline for you.

PRESENTING A SHORT STORY — Based on Science Lesson

Materials. Several spring flowers, seeds, bulb, yellow circle of construction paper. Grey cloud and rain may be drawn on board.

Motivation. What time of year is it? What are some things that happen in the spring?

Classify on Board.

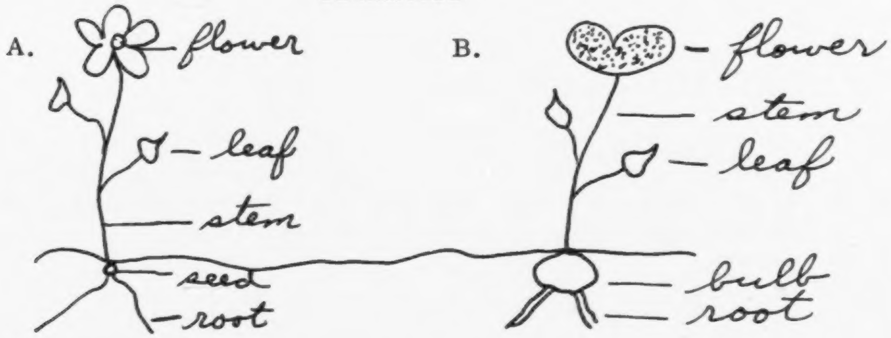
- flowers grow
- leaves come on trees
- birds fly back
- people plant things
- we wear lighter clothes
- it gets warmer
- we get ready for Easter

SHORT STORY

Teacher: I brought a flower from my garden. I have a story about flowers for us to act out, but before we play it, there are some things we have to know.

Ask children to name parts of flower and what their functions are.
Stem – holds flower up.
Leaf – helps feed plant.
Seed or bulb – plant grows from this.
Root – feeds and helps hold upright.

Chalkboard



Draw Figure A. on the board. Hold up bulb. Ask if anyone knows what it is. What does it look like? (onion) Explain that some flowers grow from bulbs. Draw Figure B.

Questions to ask and record.

I have a seed — what must happen to the seed so that it will make a flower?

1. Put it in the Earth.

   Does it need something else?

2. Water

   Where does it get water if you don't water it?

3. Rain

   What else does it need? Nobody knows? Why wouldn't the flower grow if I put it in a closet?

4. Air

   Yes, it needs air (note — I accept this answer and rephrase question. Suppose I put it in the cellar? No one knows. At night, in your room, if you wake up, can you see? Why not?

5. Light

   Where does the light a flower needs come from?

6. Sun

   Does anyone know what else the sun gives us? In the winter why do you walk in the sun? In the summer, why do you walk in the shade?

7. Heat

We know now that we put the seed in the earth, the sun warms it and gives it light. The rain wets it. We are ready for our story.

Tell story. "Little Pink Rose" — from Winifred Ward. STORIES TO DRAMATIZE. Children's Theater Press.

Suggestion. If story is not being used as a science lesson and children know parts of flower, start with questions. With small children it is possible to stop after the story. Let them draw flower or spring pictures. Ask them to think about which part they would like to play.

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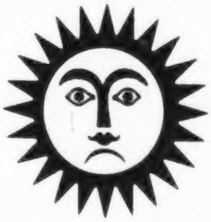
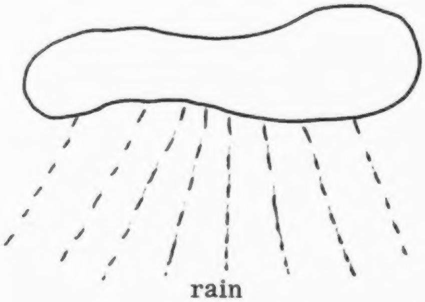
[1] Anchorage, Kentucky: Children's Theater Press, 1952, p. 46.

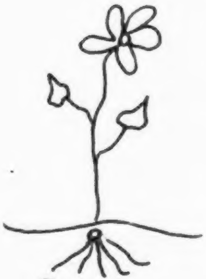
Discuss characters in play.



sun

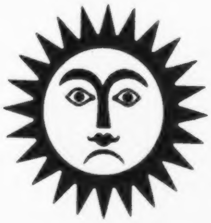


rain



flowers

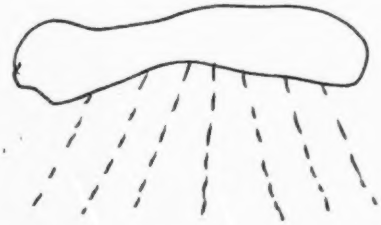
Setting the scene — one-half the class play — one-half audience



six children

Garden

six children



six children

Place sun on one side of room. Cloud may be drawn on board the other side of room. Garden is in between. Discuss characters again. If you play rain, how will you move — what will you look like — where do you come from?

Rain	Sun	Flower (names)
wet	round	daisy
sky	yellow	tulip
drops	warm	rose
splash - splish	big	violet
quick - fast	rays	lily
light	shines	daffodil
silver	sky	
teardrop		

Play music: (a) rain, (b) sun. Ask class to tell you, with their hands, which sounds like sun or rain. Why?

Play Story. Who wants to be rain, sun, flower? Choose six of each character. Who remembers what each one must say? Review. Start by narrating story. "The seeds are fast asleep in the earth." Teacher plays part of weather man. "Rain, go down to earth and give the flowers some water." (rain music) "Wake up, wake up," says the rain as it splashes and moves among the flowers.

Flowers: "Go away, we are cold."

Teacher: "Sun, you better warm the flowers." (sun music)

The sun moves among the flowers and sends down warm sunbeams.

Flowers: "Go away, we are sleepy."

Teacher: So it rained some more (rain music) and the sun shone some more (sun music) and (flower music).

The Flowers: push their roots down, down — their stems push up. Leaves start to grow — then flowers — until the garden looks like a rainbow.

EVALUATE

Ask the audience to decide what part they would like to play. "Go to where you belong." If there are too many children for sun or rain, allow them to solve the problem.

Teacher: "We cannot play our story because the flowers won't grow without rain."

Tell the children to listen for their own music.

REPLAY — EVALUATE

Children often want to add other characters to story — rabbit, bird, butterfly, someone to "pick the flowers."

Suggestion. Children who play story a second time will need much less guidance. The dialogue is unimportant. Stress body movement and feeling. The teacher can narrate or prompt. Children will enjoy playing the story another day. Review it. Stress each group's music. Encourage children to use their whole body.

SAMPLE LONGER STORY DRAMATIZATION

ANDY AND THE LION, by James Daugherty. New York: Viking Press, 1938.

Preliminary:

Set the mood — A circus record is played. Pictures are displayed if available.

Focus thinking — Discuss circus at children's level.

Motivate —	If we have a circus parade, who would you like to be?
Set Scene —	All right, the people in the band come first, then — the animals, next the performers. We'll march around the whole room twice (with very young children the teacher can be the "grand marshal" and lead the parade).
Try on roles —	Play the parade.

Tell the story. Children have been active and are ready to listen. Do they like it? Shall we play it?

Suggestion. With children from second to sixth grade, whole story may be played. With younger children, play rock scene, circus scene, library scene only.

Set scenes. If we want to dramatize this story, what scenes will we have? List on chalkboard:

1. Library — Andy gets the book.
2. Home — night — supper table — the next morning.
3. Rock scene — The chase — Andy helps the lion.
4. Circus parade to announce to the town the arrival of the circus (optional).
5. The Big Top — Circus Acts — Lion escapes.
6. The Town Square — Medal from the Mayor.

Discuss characters. List on chalkboard. Name the characters in the story — discuss them.

Librarian
Andy
The Lion

Mother
Father
Grandfather

Ringmaster
Circus Acts — Lions and Tamer. Other acts.
Mayor

Suggestion. Time for activity again. Ask children to choose a circus act they would like to perform. Divide them into groups of their choice. Use circus record. Examples: High wire, Lion and Tamer, Clowns, Horseback riders, Jugglers, etc.

Homework. Draw a picture about the story. Think about a specific scene so that when we do it you will know what to do and say.

Second Session. See picture homework. Review story. Record scenes on chalkboard. Choose a scene to play. Discuss the action, characters, setting of the scene. Play and evaluate.

This is a long story and, if it is done in its entirety, will take five-seven sessions.

Activities

SIMPLE PANTOMIME ACTIVITIES

BEGINNINGS

SUGGESTIONS AND MATERIALS FOR FIRST LESSONS

"Only after there is freedom of body, voice, imaginations creating actively, can children reproduce a story."[1] I would like to add – ability to concentrate and an awareness of expectations. Growth is gradual.

What is acting? Pretending — What do you pretend?

- Can you tell me something without words?
- Introduce sense memory. (See Sense Memory.)
- Simple pantomime improvisation

  a. Focus question. Examples: What one thing would you like to do if you were at the beach. (Not what did you do last summer.) Show me and use your favorite birthday gift. Show me one thing you do in the winter.

  Here is an opportunity for classification. Use it.

- Activity Pantomime (See additional Activity Pantomime.)
- DO WHAT'S (See What's.)

Suggestions. It is important for leader to set mood, paint word pictures and often participate in improvisations. Example: When doing a fall improvisation the teacher might be the wind and blow a reticent leaf (child).

Do not allow child to continue if he stops pretending. Creative Dramatics only works if child pretends every minute.

With little children, a simple poem or story may be used in the first lesson you have discussed. State expectations — Actors who really pretend and an audience who looks and listens. Example: Tell "Caps for Sale" (Peddlar and his Caps). Allow children to act the monkey scene. Milkman's Horse (See Poetry.); Snow Man (Poetry.); Nursery Rhymes.

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[1] Burger, Isabelle. CREATIVE PLAY ACTING. New York: Ronald Press, 1950, p. 13.

Beginning Improvisations using five senses. Aim of Simple Activity Pantomime (Sense Memory Exercises.). To activate imaginations, develop concentration, relax body and encourage response to imaginary stimuli.

SIMPLE ACTIVITIES

AT THE BEACH

What one thing would you like to do at the beach if you were there right now? Let's not count swimming because the ocean is here (point) and everyone may use it.

Children: make sand castles
look for shells
look for fish
get sunburned
play ball
sun bathe

Set mood verbally. It is a lovely warm day. Discuss the sand — how does it feel? Discuss the water. What will you take with you?

Set your scene. Beach here — ocean here — fisherman over here — so that no one gets hurt by hooks, etc. Begin — End — Evaluate.

SNOW

It is a snowy day. What one thing would you like to do out of doors? Don't tell me — show me.

shovel snow
make snow man
make angels, etc.

WATER

We use water in many ways. Can you show me how you want to use water?

all sorts of washing
drinking
cooking
boating
fishing
water lawn

Suggestion. This improvisation, of course, can lead to "man's use of water." List uses. Second group may show uses of water not done by first group.

ADDITIONAL ACTIVITIES

- Bake a cake.
- Getting dressed. What's the weather? What do we wear in winter? (Here is a chance to classify.)
- Wash hands (which senses will you use?). Did you turn the water off? Did you put the soap back? etc.
- How do you help mother at home?
- Thread a needle and hem a dress.
- Hammer a nail into a piece of wood.
- Set a table.
- Pick up pins.

COMMUNICATE WITHOUT WORDS

Played in pairs.

- Handshake. You have had a fight with your sister. Your mother says, "You may not go in the car with us unless you two make up." Shake hands.
- You have just won a medal — your partner congratulates you. Shake hands.
- You and your partner have had a fight. You say, "I'm sorry" — by touch. He says, "I won't make up" — with his body.
- You have borrowed something from your sister. Without words, say "Give that to me." Your sister says, without words — "Make me." You grab it.
- Tell your partner something in pantomime. He answers you in pantomime.

RHYTHMIC ACTIVITIES

- Circus Parade — What character will you be?
- New Year's Day Parade
- Band Parade — What instrument will you play?
- March of the toys.

SPATIAL CONCEPT — Young children

Materials. Boxes of different sizes — one with air holes. If possible, a picture of a birthday party. Choose one box and discuss what might come in it. Example: The box with air holes. Why does this box have holes? What animal might be in it? Don't tell me, SHOW me.

Next, you might choose five or six children and pretend to give them a box. Let them open it and use what they think came in it. If a child says, a "ball", in a box that holds earrings, a ring or something very small — give him a ball and let him see if it does fit. Evaluate and discuss.

SPATIAL CONCEPTS AND GENERAL CONCEPTS

Aim: To reenforce conceptual understandings.

SCAVENGER HUNT

Variations of game in Harris' game book.[1] Divide the group into teams depending on the number of children. Six to twelve children assigned to each team. Each team sends one person to the leader, who whispers an article they are to bring to her. The person goes back and tells his team what article he must bring back. His whole team may help him find it, but only he brings it back to the leader. The first person back wins a point for his team. Examples:

Spatial

something square
something oval

Colors

something blue
something green

Time

something that measures time
calendar
clock

Senses

something sweet
something soft

Measurement

something longer than 12 inches

Weight

something heavier than 5 pounds

Materials

something made of wool

Suggestion: Make sure items requested are somewhere in the room.

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[1] Harris, Frank. GAMES. New York: Eastern Coop Recreation, 1966, p. 40.

WHAT'S

"Who's, Where's, and What's" have been a basic part of drama for many years. Spolin has written them up in her book, "IMPROVISATION FOR THE THEATRE."[1]

Explain to children you are doing something. You do not want them to do the same thing but to join you. Allow a child or aide to indicate which children may join you. This will vary according to space. Give the children an example so they understand. Conduct an orchestra and they will then play instruments.

Suggestions. The difference between a "what" and a "where" is often confusing. The basic difference is the emphasis in a what on the activity itself. Of course, an activity must take place somewhere. For example: We play ball at the beach, in the street, in the park, or at a stadium. We can wash a car many places. The focus of a "what" is the "activity." The place is secondary. Begin with an obvious action. Example: Scrub a floor. What am I doing? How can you help? Let children make suggestions and act out various housecleaning chores. After children understand, allow them to suggest a "what". Let them whisper their "what" to you to make sure it can be played. Children may work in twos. Stress waiting and watching until they are sure of activity before joining in.

SAMPLE "WHAT'S"

- Gardening — planting, weeding, burning, watering, staking up, cutting the lawn.
- Housecleaning — scrubbing, dusting, sweeping, mopping.
- Washing a car — inside, out, polishing, hosing.
- Doing the laundry — wash, hang clothes, iron clothes, put away.
- Decorate house for Christmas — trim tree, put on lights, decorate mantel, get a ladder and put up star, wrap packages, decorate the windows, set up the electric trains.

EVALUATE AND REPLAY

What was the "WHAT?" What else could we have done? Let's play it again with different people.

Suggestions. Sometimes a "WHAT" may be announced. I am going to make a birthday party. How can you help me? WHO will you be?

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[1] Spolin, Viola. IMPROVISATION FOR THE THEATRE. Evanston, Illinois: Northwestern University Press, 1963, p. 62.

WHERE'S

MOTIVATION

How do you know where you are? What is the most important thing about a kitchen? What one thing makes this room a kitchen? Question until "It's a place food is prepared and cooked." Ask children to name two objects that best describe:

- a dentist's office — special dentist's chair, instruments
- a library — books, checkout desk
- a church — an altar, pews, an organ
- art gallery — pictures, sculpture

What is the difference between a garden and a park?

SAMPLE IMPROVISATION — Where

SUPERMARKET

What is the most important thing to show about a supermarket? Shopping cart. Teacher can enter door — get a pretend cart and start filling it. Children join as they decide WHO they are and WHAT they will do.

1. checkers - packers
2. man who stamps on prices and "shelvers"
3. manager
4. butchers
5. produce men
6. customers

After the first playing, discuss what was done. How can the scene be improved? Next, set up the scene. Where is the produce counter (these desks here), the meat counter? The canned goods, the dairy cases? Where is the entrance and the carts? Where is the checkout counter and exit? The children decide and place tables and desks where they want them. In future "where's", allow children to set the stage. After they understand a "where" and how to set the stage, divide them into groups and give them a piece of paper with a "where" written on it.

Remind them to decide what must be shown to establish their WHERE. WHO they will be. WHAT they will do.

ADDITIONAL "WHERE'S"

- church
- circus
- restaurant — cafeteria
- library
- school room
- park
- farm
- seashore
- subway
- zoo

UPPER GRADES — In addition to above

- bus station
- office
- hospital
- jail
- bank
- moon

ADVANCED ACTIVITIES

PHRASES

Phrases are used to encourage verbalization. To encourage group interaction. To make children aware of their feelings and behavior. To encourage problem solving.

Children in small groups will create an improvisation based on a phrase. This activity should not be introduced until children are comfortable using dialogue. Allow two groups to use same phrase so that they can discuss different perceptions of same phrase.

Young children — Phrase is whispered to team (2 or 3 children). They are reminded to remember — who, where, what. Their improvisation should have a beginning, middle and end.

- "I won't play with you."
- "It's not my fault."
- "I'm sorry."
- "I'm going to tell."

Older children —(above) Write phrase on 3 x 5 card.

- "You're not fair."
- "If you don't leave I'll call the police."
- "Won't you give me another chance?"
- "Gee — that's 'boss'."
- "I've got a headache."

Quotations

- "All that glisters is not gold." — Shakespeare
- "A burnt child dreads the fire." — Heywood
- "Two heads are better than one." — Heywood

PICTURES

MATERIALS

Pictures may be used to stimulate improvisations. It is wise to make your own collection from magazines since many of the published sets are very expensive. Look for pictures that express emotions. Find pictures with lots of action. Reproductions of paintings may be used and are available in art books and in museums. Choose pictures that have relevance for your particular children.

PROCEDURES

Small groups (3-6 children) are established. Each group is given a picture and asked to create an improvisation (a time limit is set). If a group really cannot relate to a picture, allow them to choose another. The leader can stimulate imaginations by asking question: "Who are these people?" "What do you suppose they are doing?" "How do they feel?" "What's happening?", etc. Remind children that a scene has a beginning, middle and ending.

ACTIVITIES

"Before or After." Show picture. "What do you suppose happened five minutes before this picture was taken?" Or you might ask instead, "What do you suppose will happen five minutes from now?" Divide children into groups and distribute other pictures.

"Emotions." Show picture. "How does the person in this picture feel?" "What happened to make this little boy so angry?" After discussion divide group and distribute pictures. If you can get two identical pictures showing an emotion and two groups can use same subject, this will allow class to discuss the different ways people react to same problem. It is good to discuss feelings and how we handle them with the group.

"10 Years from Now" (older children) Show picture. Ask class, "What do you suppose these people will be like ten years from now?" After a discussion, divide children into small groups and distribute pictures.

"Famous Paintings". Improvisations bring pictures to life. If a picture with a great deal of activity is shown, small groups may choose a section of the picture to dramatize. Example: Pieter Brueghel's are full of action! Abstract paintings may be used for movement and imagination. Pictures of a specific country are useful. Example: Paintings by Diego Rivera and Orozco reflect life in Mexico. Using pictures of a specific era or from a specific country as the basis for improvisations not only reflects the subject but exposes students to great art.

ADVANCED ACTIVITY

An exercise--"Sometimes I Wish"

--In deepening sensitivity to others
--In working sensitively with others

This may be used under the heading of "characterization" as an after-school creative drama plan.

1. Sitting together informally, use "The Living Theatre Technique" described in INTERPLAY by Bernard DeKoven.[1] The leader starts a sentence, leaving the last word blank: Sometimes I'm afraid of...." Each person finishes the sentence with a personal response, i.e., "Sometimes I'm afraid of the dark."

   This can be continued with other sentences; i.e., "Sometimes I wish....." The verb changes in order to express strong emotion that will stimulate a response. Eventually the group may suggest the verb and may wish to vary from the formula completely in order to express personal feeling.

2. The instructor shows a picture to the group. It should be a portrait or a close-up that is provocative and revealing of a person's situation and their response to it. The picture should be rich in meaning; a reproduction of fine art is preferable to a slick picture of any type. However, MOODS AND EMOTION , a set of 16 pictures, is an excellent source for contemporary photographs.

   The instructor asks the class to study the picture, and then asks them to respond to various questions that are designed to reveal what they see in the picture: the person's situation, state of mind, etc.("What emotions do you see expressed in the face? Why?" etc.)

3. The group then is asked to repeat the original sentence, ("Sometimes I'm afraid of..."); but this time they will identify themselves with the person in the portrait. When they speak they will express the feeling that the person in the portrait might have. They will speak as actors who are taking the part of that person, not as themselves. (Empathy is what counts here, not acting ability.) This may continue with other sentences as before.

4. A further extension of this, meant to encourage sensitivity in coordinating with others, follows:

   The instructor sets up a scene with the help of the group. The scene is based on an enactment of the situation portrayed in the picture. It may be the situation portrayed there or what happened right before or afterward, etc.

   The scene is enacted in pantomime. Each actor who pantomimes has another person in the group chosen to be his voice. As the pantomimist performs, his "voice" expresses what he seems to be expressing. It doesn't matter that the "voice" can't express the exact words that the pantomimist himself would say; the purpose is to correlate as closely as possible. This may be difficult in a very inhibited group, but will be fun even in a beginner's group if the group is relatively uninhibited.

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[1] DeKoven, Bernard. INTERPLAY. Philadelphia: The School District of Philadelphia, 1970.

[2] Tester, Sylvia. MOODS AND EMOTIONS. Elgin, Illinois: David C. Cook, 1970.

NEWSPAPER CLIPPINGS

BACKGROUND

There are materials available from the news media that can serve as motivators for group improvisations, of which "filler" news clippings are one idea. They must be selected with a sense of humor, dramatic and character possibilities.

MATERIALS

Individual folders, each containing an actual "filler" clipping. Flashcards (showing the headline) of each article.

PROCEDURE

1. The total group is divided into smaller groups (at least 3-5 participants per group).
2. Two groups will match each other (one with an article, the other with the headline flashcard).
3. The groups move into own space and develop short improvisations based on the materials they have. About 5 minutes to prepare.
4. First, a headline group presents their improvisation. Then, the group with the actual news item that matches presents theirs.
5. The audience discusses what they saw. The headline is presented. The interesting interpretations made when only the headline is known are noted.

NEWS ITEMS THAT HAVE BEEN FOUND

1. Huge Diamond Found
2. Chief Takes Lightly to Airline Travel
3. Cow Guesses Her Fate, Returns to Owner
4. Dog Stolen as Owner Looks On
5. Postman Bitten by Queen's Dog.

PROPS

PURPOSE

To stimulate the imagination.

PROPS

They can be almost anything: chopsticks, compact, driftwood, leather belt, spoon, etc.

PRESENTATION

Teacher holds up chopsticks — students discuss what they are and how they are used. She then asks the class to "stretch their imaginations" and allow the chopsticks to become something else. The students may imagine them as large or as small as they wish. When someone has an idea he volunteers to act out in pantomime what he wants the chopsticks to become — he may use one or both of them.

For example: student comes up and using one chopstick leads an imaginary orchestra. When he is finished the class decides what it was he was doing and what the chopstick became. (baton)

Chopsticks have become knitting needles, horns on a goat, a toothpick, sword, etc. If imaginations need some freeing the teacher might take a turn allowing the chopsticks to grow and become oars in a rowboat, crutches for a broken leg, or dwindle to a sewing needle.

VARIATIONS

PROPS AS A LANGUAGE ARTS ACTIVITY

Focus here is on the class verbalizing what they have seen acted out.

Teacher: What did Henry make the chopstick become?

Students: A leader's stick, a music stick — a baton.

Teacher: Yes, that is called a baton. Can anyone tell me the name of the person who uses a baton?

Students: Leader, musician, a conductor.

Teacher can list the words on the board. Later when she returns to them she may point to baton and ask who in the class can act out this word.

BUILDING A WHERE OR A WHAT AROUND A PROP

(For students who have had some experience with Creative Dramatics.) Teacher explains that when you understand how Henry is using the prop, you may join him if you have a way of helping him. You may not do what he has done.

Example: Henry uses the chopstick for horns and pretends he's a bull at a bullfight. Students join and become a matador, a picador, a trumpet player (announcing the fight), tamale vendors, audience and anyone else who is at a bullfight. Student using only one chopstick turns it into a baton and herself into a drum majorette — others join playing snare drum, trombone, cymbals, bass drum, flagbearer, etc.

GROUP IMPROVISATIONS

(For students who have had several experiences in Creative Dramatics and can work independently and within a group.) The class is divided into groups of 5 or 6. Props are laid out in the center of the floor. After choosing one or two props the groups go off and work independently. Their assignment is to build a story — beginning, middle and end. They must know who they are, where they are and what they are doing. After the group has an idea and decides how they want to dramatize, they act it out.

PAPER BAG DRAMATICS

A paper bag for each group containing identical objects. Build an improvisation using the objects in the bag.

It's important for the teacher to explain that everyone should decide for themselves what role they want to play in their improvisations. Students need not always play humans; they may become an inanimate object: telephone, door, shower, etc. Teacher should be free to visit each group while they're deciding and acting out their skits.

ADDITIONAL ACTIVITIES

RELAXING EXERCISES

AIM

To rid the body of tensions, to make child aware of his body, work toward body control and coordination. To encourage listening, following directions and concentration. A constructive control when group needs to calm down or is overstimulated. Important after a day at a desk.

EXAMPLE

Snowman. Teacher is sun and melts the children. First shining on head, then neck, shoulders, arms, fingers, back bone (trunk), legs. Snowman becomes a puddle.

The teacher verbalizes what part of body is "melting". She may move from child to child touching tense areas of the body. After children are completely relaxed allow them a few minutes before ending exercise too quickly.

ADDITIONAL EXAMPLES

- Puppets on a string — teacher acts as puppeteer
- Rag doll — sawdust leaking out
- Wax figure in museum — there's a fire, figures melt.

PUPPETS

PURPOSE

Puppets may be used for introducing dialogue, emotion, etc. They may be used in Social Studies, Language Arts, and areas of Reading. The possibilities are endless. There can be an enormous amount of creativity in the making and the playing of puppets.

MATERIALS

- Square of cloth 15 x 15 inches or as much as is needed to cover hand and forearm.
- Newspaper (amount of paper used will determine size of puppet's head).
- Three rubber bands.

DIRECTIONS FOR ASSEMBLING

1. Place crumpled newspaper on top of index finger — drape cloth over this and secure rubber band (over the cloth) around the index finger — The Puppet's Head.

   Cloth should hang down over the arm.
2. Secure rubber band (over cloth) around Thumb and Middle finger — The Puppet's Two Hands.

PUPPET STAGE

A puppet stage is not necessary, but there are many objects in a school room that can function as a stage. Desks, bookcases, flannel boards, large boxes, anything that hides the child and focuses on the puppet can work as a stage.

MOTIVATION

After making the puppets the teacher should encourage the students to discover what their puppets can do. What can their puppet communicate to her puppet? Hello, good-by, clapping hands, encourage children to experiment. This might take quite a while — many teachers and students have become so engrossed in their puppet, that they are not immediately interested in interacting with another puppet.

Teacher might ask her students to show her a sad puppet. Puppet might cry, blow nose, put his head on his hand. Teacher should ask what has made that puppet so sad. (Get imaginations working on who is he? Where is he? and Why is he so sad?) Teacher should thank each one — and ask WHO HAS ANOTHER WAY OF SHOWING A SAD PUPPET? ------ A hundred people may all respond differently to the same situation.

This is important to stress — we must free ourselves and our students from stereotyped thinking.

NONVERBAL ACTIVITIES

- Saying good-by to your very best friend who is moving far away.
- Walking along a dark lonely street and you hear someone following you.

ACTIVITIES USING DIALOGUE

- You've failed your history test. Can you convince your teacher that you deserve another opportunity?
- You're lost. How will you find your way home?

Teacher should stress that if we really believe we are saying good-by to a dear friend it will show through our puppet. If we believe the WHO - WHERE AND WHAT ------ our puppet will show it.

Language
Arts

CREATIVE DRAMATICS AND LANGUAGE ARTS

Any practice that enables a child to use language or to understand himself better is an effective approach to teaching the language arts. There is no better way to accomplish these purposes than by using Creative Dramatics.

Creative Dramatics can help children understand that we communicate through other means than through words alone. As they learn the language of gesture, facial expressions, intonation, and other bodily means, they begin to understand that the nonverbal aspects of language are just as important--and equally obligatory--as the verbal features.

As children act out words, they increase their vocabularies. As they act out stories from reading books or from the field of literature, they learn comprehension as well as appreciation for good stories. As they write down words or scripts used in Creative Dramatics, they practice writing and the various mechanical features of composition. As they listen to others, they learn auditory discrimination and gain practice in the listening skills. As they act out words, ideas, and stories, they gain confidence in speaking, which leads to increased competence in reading and writing, as well as self-confidence.

Creative Dramatics can be used as one exciting approach to help the teaching of reading and language arts become livelier and more stimulating for both the teacher and pupil. Every teacher should learn techniques such as those suggested in this book and should deliberately use them in an imaginative way as a regular part of teaching.

GENERAL PRINCIPLES

- Before an activity is initiated, the children must have either a background in the material or a period of discussion and development.
- An activity should begin with an example "played out" by the entire participating group.
- An activity can always be replayed, after it has been taught, and the children should provide leadership. If any child is able, he can serve as a recorder.
- Stop when enthusiasm is high. The activity may be played the next day.
- The participant who presents an improvisation in any of these activities should always have the opportunity to choose the next person.
- When word cards are used, the teacher-leader must be available to help with the reading in an easy and free manner.
- It is not necessary for every child to receive a word card within an activity. To insure that the audience is actively involved, they must be prepared to "guess" or "join."
- All words used should be recorded on the chalkboard, or the cards displayed as they are introduced.
- Most activities can be adapted in some way for groups of children at different levels.
- Variations that may be suggested under one topic may be used for other activities, also.
- Follow-up activities should be developed which, according to the material, may include picture collections, word lists, sentence development, creative writing, etc.
- Word lists have been provided as an organizational aid to the teachers. Teachers can demonstrate initiative by experimenting with adaptations for their group's particular needs and developing original materials.

ACTIVITIES

ACTION WORDS

PURPOSE

To extend use and knowledge of "doing words" or verbs.

PRESENTATION

The teacher-leader says: "I am going to do something. Be ready to describe my action with one word. (i.e. — "eat" — teacher should specifically show what she is eating.) What was I doing? Can you tell what I may have been eating?" Have the children suggest other words that tell about one action you can do. (Record all responses on the chalkboard.)

"What do we call words that show action?" Search for responses that indicate "action words" or "verbs."

THE ACTIVITY

Give each child a card that suggests an action he can do. Ask him to think about how he can present it so we will know what he is doing.

One child at a time can show his word, choosing the next person to demonstrate.

VARIATIONS

Pictures that show a specific action can be collected and mounted for use instead of word cards.

More than one card of a specific word might be distributed, so that several children can show their action at one time. (i.e. — dance — varied children may show tap, ballet, popular, etc.)

COMMENTS

The teacher must be sensitive to the reading needs of her children so that the children, with confidence, request help with their own word card, if necessary.

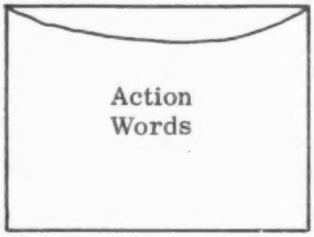
The "Action Words" game should be played for short sessions. The more often the game is played the more precise you can expect the children to be in their improvisations.

MATERIALS

A starter set of word cards or pictures of Actions should be collected.

SUGGESTED ACTION WORDS

kick
swim
jump
hop
skip
cry
swim
climb



fly
write
eat
paint
run
drink
tiptoe
stretch

ADJECTIVES

PURPOSE

To teach and/or reinforce the use of the comparative and superlative forms of describing words.

PRESENTATION

Written on the chalkboard are three columns headed:

Describing Word	Comparative Form	Superlative Form
cold	colder	coldest

The teacher leader can introduce these forms of cold, with the children using the words in sentences.

Continue with examples until the children can make generalizations about how the endings "er" and "est" are used with the root word and the meanings when added.

THE ACTIVITY

Cards (with varied describing words) are distributed.

Children take turns and "act out" a word for the group to guess.

The child who is chosen to guess the word must write it on the chalkboard with the comparative and superlative forms under the correct headings.

COMMENTS

Teachers will first use words that in the inflected form simply add the endings "er" and "est" of comparison.

After experiences with those words, then use words that double the final consonant (example: big - bigger) and add the ending; words ending in "y" that change to "i" (dirty - dirtier); and those words like "good, better, best."

MATERIALS

Describing words are listed below as possible examples for this activity.

Group a.	Group b.	Group c.	Group d.
cold	big	crazy	bad
clean	fat	dirty	good
fast	hot	happy	
hard	mad	pretty	
high	sad	silly	
kind	thin	sleepy	
mean	wet	funny	
short		foggy	
sick		rainy	
slow		juicy	
small			
soft			
warm			
tall			
loud			

ADVERBS

PURPOSE

To develop opportunities for using adverbs.

Definition: Most adverbs are adjectives or participles plus "ly."

Use: Adverbs limit the meaning of verbs, but are used to qualify adjectives or other adverbs, also.

PRESENTATION

"There are some words that we use that tell us how to perform a particular action. For example: tell me different ways to walk (i.e. walk---- slowly, quietly, rapidly, etc.)." (The actions should be demonstrated for comparison.)

ACTIVITY

One or several participants are asked to leave the room. They are to consider actions they can require the remainder of the group to "do .... as the adverb does" so that they can discover the word chosen.

The group remaining in the room discusses possible words and chooses an adverb to be guessed.

The individual or individuals return and choose various children to perform an action until the adverb is determined. For example: "Dance as the adverb does." Move, Walk, Talk, Skate, Eat, Play, Jump, etc.

If an individual guesses with a word which is a synonym, it should be accepted.

MATERIALS

Adverbs that lend themselves to this game:

slowly
quickly, swiftly, rapidly
sadly
sleepily, drowsily
lazily, wearily
mysteriously
silently, quietly
merrily, happily
steadily
blindly
excitedly
carefully
hungrily
impatiently
tightly
coldly
gently
mildly
angrily
proudly
guardedly, unwillingly
suspiciously
shyly
stupidly
courageously
glumly
casually
politely
clumsily, awkwardly
roughly
lifelessly
powerfully
thirstily
loudly
affectionately

ANTONYMS

PURPOSE

To provide an opportunity to extend recognition of words that are opposites.

PRESENTATION

"If I say 'boy' what word would you give that is opposite?" Continue until response of 'girl' and, with several quick verbal sets like:

in ----------
up ----------
you ---------
yes ---------

THE ACTIVITY

"In this activity you will receive a card (word or picture) that indicates a word to demonstrate in any manner you develop. As the audience watches, someone with the word which is opposite should immediately join to show his word."

From the audience, another participant describes both opposite words. (Responses should be recorded on the chalkboard.)

MATERIALS

Lower and upper grades (pictures showing the meaning, with the word written, also)

1. in — out
2. stop — go
3. big — little
4. old — young
5. wet — dry
6. girl — boy
7. up — down
8. awake — asleep
9. cold — hot
10. cry — laugh
11. new — old

Upper Grades

1. buy — sell
2. close — open
3. hard — soft
4. untie — tie
5. idle — busy
6. over — under
7. sharp — dull
8. fast — slow
9. short — tall
10. lose — find
11. bumpy — smooth
12. dirty — clean
13. destroy — create, build, make
14. good-by — hello

CLASSIFICATION

PURPOSE

To provide an opportunity to develop classification of familiar toys, animals, people, etc.

PRESENTATION

"When I say 'toys' can you name many different ones? What makes them all toys?" (Continue until responses indicate an understanding of what a toy is.)

Continue with development of different 'people' and 'animals', or other categories to be used.

THE ACTIVITY

Varied cards are distributed. Children are instructed to plan to show who or what they are for the audience to guess.

As with other activities described before, it is necessary to keep the activity level high, and stop at that climax.

VARIATIONS

Word cards can be prepared in several categories, for example: food, clothing, transportation.

When the word, as presented through pantomime, is discovered it should be recorded on the chalkboard under the appropriate category.

MATERIALS

A set of picture cards [1] that clearly indicate the item. For example:

People

fairy
farmer
witch
policeman
fireman
nurse
newsboy
etc.

Toys

top
bat and ball
jack-in-the-box
doll
kite
etc.

Animals

fish
lion
rabbit
chicks
kitten
dog

pig
bear
bird
monkey
cow
etc.

---

[1] Houghton Mifflin. ACTIVE CARDS FOR PHONICS.

A set of headings to be taped to the chalkboard or used on the felt board. Examples: PEOPLE, ANIMALS, TOYS.

Other good words to be pantomimed:

We eat.....	We wear.....	We ride.....
banana	hat	car
sandwich	boots	bike
ice cream	coat	roller skates
corn-on-the-cob	necktie	airplane
lollipop, etc.	belt	boat, etc.
	apron, etc.	

COMPOUND WORDS

PURPOSE

To provide an opportunity for practice with compound words (two root words joined that combine their meaning).

PRESENTATION

"What do you call the kind of boat that you row? ("rowboat" — record on the chalkboard) What are the two small words that make the longer word? What do we call these words that are made of two small words?" (compound words)

Name other compound words you know. Give the combined meaning.

THE ACTIVITY

Cards written in red and containing the first word of a possible compound word will be distributed to some children. Other children will receive cards written in blue which indicate the second word of a possible compound word. After you have read your word card, plan a way to show your word in pantomime.

A person who has a "first word" (red) will demonstrate, i.e. rain. If you think your word (blue) i.e. coat will form a compound word, come up to "act out" yours.

A member of the audience must suggest the compound word formed: "raincoat." Record all responses on the chalkboard.

VARIATIONS

Pictures can be used to motivate the activity, but the actual compound word should be recorded after it is given.

It may be necessary to discuss and use those compound words which do not combine the meaning of both words, so that it is understood. Such words are cowboy, gentleman, gingersnap, backstop, eyeball, headlights, goldfish, waterfront, butterfly, haircut, airtight, sunflower, smokestack, timetable, etc.

MATERIALS

Two sets of word cards:

a. (in red) first words	b. (in blue) second words	
hair	brush	hairbrush
base	ball	
foot	ball	
basket	ball	
mail	box	
snow	flake	
snow	man	
snow	storm	
rain	hat	
rain	coat	
row	boat	
sail	boat	
steam	boat	
tug	boat	
motor	boat	
door	bell	
news	paper	
play	ground	
day	light	
day	dream	
door	man	
dog	house	
light	house	
bird	house	
play	house	
boat	house	
gun	shot	
pin	cushion	
dish	pan	
wall	paper	
wind	shield	
side	walk	
clothes	pin	
tea	pot	
tea	bag	
hat	box	
sun	shine	
sun	shade	
type	writer	
mail	bag	

CONSONANTS: INITIAL OR FINAL

PURPOSE

To provide practice in recognizing and using a particular consonant sound.

PRESENTATION

"We have been studying and listing many words that begin with the sound, p, as in pig. Name some other words that begin with the same sound." (Record all responses on the chalkboard.)

THE ACTIVITY

"If you have a word which you can show in pantomime, whisper it to the teacher first and then show it." A child in the 'audience' guesses the word and it is recorded on the chalkboard.

The activity can proceed as described above.

VARIATIONS

This same activity can be used to practice other areas of phonetic analysis: consonant digraphs, consonant blends, and vowels.

Cards can be distributed which serve as direct suggestions for improvisations, i.e. — for initial 'p':

pick
pat

paint
pack

pillow
paste

'ER' (AGENT) WORDS

PURPOSE

To develop an understanding of root words and suffixes, particularly with the derived form (i.e. — farm er).

PRESENTATION

On the chalkboard write "hunt", for example: "What do you call a man who hunts?" When the response, "hunter" is given, add the "er" to "hunt." When everyone has pronounced it, explain that we can sometimes make a word that tells what we call "a person who (hunts) (hunter)" or "a thing that (toasts) (toaster)."

THE ACTIVITY

"When you receive your word card or picture card, develop an improvisation which helps us to discover WHO you are, WHERE you would be doing something and WHAT you might be doing."

Distribute cards to those who volunteer. Each child in turn presents to the audience so they can discover the person or thing that he is portraying.

VARIATIONS

Consider suggestions under "rhyming words" activity.

Categorize words and present. For example: Home Activities (housekeeper, gardener, etc.) or Sports (skier, football player, etc.).

Develop game entirely from viewpoint of social studies. For example: Neighborhood Helpers, Transportation Workers, etc.

Give each child a card describing simply a "tool" of a particular trade. The child develops his improvisation based on that, but the audience must guess and give the "er" word he is demonstrating. Example:

word card	"er" word
oven	baker
bat	baseball player
Bible	preacher
gun	hunter, or police officer

etc.

Try the activity using the words that describe "a thing that ...." (See suggested word list.)

MATERIALS

Word or picture cards that show "a person who ...."

Lower and Upper Grades

1. dancer
2. swimmer
3. hunter
4. farmer
5. singer
6. housekeeper
7. baker
8. hairdresser
9. lion tamer
10. football player
11. baseball player
12. basketball player
13. skater
14. teacher
15. painter

Upper Grades

16. waiter
17. flower arranger
18. drummer
19. undertaker
20. announcer
21. orchestra leader
22. preacher
23. bus driver
24. gardener
25. builder
26. shoemaker
27. bricklayer
28. wrestler
29. bullfighter
30. skier
31. horseback rider
32. cheerleader
33. photographer
34. traveler
35. camper

Word or picture cards that show "a thing that ....."

1. toaster
2. locker
3. heater
4. bumper
5. roaster
6. container
7. dishwasher (what does "washer" mean in this phrase?)
8. clothes dryer
9. vacuum cleaner
10. paint sprayer

HOMONYMS OR HOMOPHONES

PURPOSE

To provide an opportunity to strengthen understandings of words with the same pronunciation, but different in meaning and usually in spelling.

PRESENTATION

Prepare the chalkboard as in the diagram below.

1	1	1
2	2	2

"There are words called homonyms which sound alike, but are spelled differently and have different meanings." Have two volunteers come before the group. The first child can be asked to show 'KNIGHT' (for example, the leader can have him bow down and touch him with an imaginary saber). The second child can be asked to show 'NIGHT' (for example, he can pretend to fall asleep).

Volunteers from the audience come to the chalkboard to record the words they saw demonstrated in the correct order. For example:

1 knight	
2 night	

THE ACTIVITY

Cards are distributed in two sets and the game can proceed as above.

MATERIALS

Suggested word sets.

1.	knight	night
2.	see	sea
3.	eye	I
4.	die	dye
5.	pain	pane
6.	heel	heal
7.	toe	tow
8.	ring	wring
9.	wait	weight
10.	stare	stair
11.	chews	choose
12.	stake	steak
13.	ball	bawl
14.	vein	vain
15.	bare	bear
16.	rain	rein
17.	meet	meat

MULTIPLE WORD MEANINGS

PURPOSE

To show that there are words which, although spelled the same, have various meanings. (Polysemantic words.)

PRESENTATION

"If I say the word, 'FALL' to you, can you use it in different ways?" Continue until responses indicate the following meanings:

- If I'm not careful on the step, I'll fall down.
- We have to rake leaves in the fall of the year.
- Any other meanings suggested.

THE ACTIVITY

One person at a time will choose a card and 'show' a meaning of the word in pantomime.

When another participant knows the word, he then can demonstrate another meaning for it.

A third participant is chosen to say the word and use it in sentences following the actions performed.

VARIATION

Several cards of the same word can be distributed. As one meaning is demonstrated others with the same word must then present a different meaning.

MATERIALS

Sets of cards (pictures or words). Suggested words:

WORD	MEANINGS
1. play	to have fun; a performance on stage; an act or maneuver.
2. can	a container; to be able; to preserve.
3. bed	a place to sleep; to plant; to recline.
4. fish	a vertebrate that lives in water; to try to catch with a hook; to search.

WORD	MEANINGS
5. pen	a tool with a point; enclosure for keeping something in.
6. bark	a sharp sound; to speak gruffly; part of a tree.
7. ring	a circle; a thin circle of metal; to cause a bell to sound.
8. box	a container; to fight.
9. fly	an insect; to move through air; for a fish hook.
10. feet	part of the body; a measurement of distance.
11. fall	the season; to drop down.
12. cold	to lack heat; an illness; to be calm and objective.

Others to be considered:

1. tip
2. ball
3. milk
4. dish
5. truck
6. string
7. well
8. web
9. spin
10. train
11. saw
12. park
13. dress
14. bank
15. fast
16. air
17. back
18. coat
19. hard
20. iron
21. jar
22. well
23. low
24. fire
25. pick
26. puff
27. post
28. roll
29. bit
30. lick
31. wipe
32. plan
33. bear
34. bay
35. field
36. strike
37. hatch
38. bluff
39. fair
40. grip

NOUNS AND VERBS

PURPOSE

To show that depending on meaning and usage within a sentence, some words can be used either as a noun or as a verb.

PRESENTATION

Discuss nouns (words which name persons, places, or things). Have children supply examples.

Discuss verbs (words which name or show action). Have children supply examples.

Write the word, "mop" on the chalkboard. "Can you use this word in sentences, first as a noun and then as a verb?" (Continue until the children observe the correct usage as noun and as verb.)

THE ACTIVITY

Two sets of word cards are available for distribution. The same words are written on both sets. On one set "verb" will be written after the word. On the other set, "noun" will appear.

The children with "verb" cards show their word first. The child who has the same word as a "noun" then demonstrates his word.

A third participant identifies the word and can use it in sentences describing the usage as it was demonstrated.

MATERIALS

Two sets of word cards should be prepared. Suggested words:

1. stamp
2. coach
3. cook
4. strike
5. wash
6. skate
7. plant
8. punch
9. rock
10. mop
11. change
12. cut
13. curl
14. play
15. dress
16. cover
17. watch
18. swing
19. polish
20. hunt
21. paint
22. show
23. color
24. picture
25. trip
26. slip
27. frame
28. fly
29. box
30. park

RHYMING WORDS

PURPOSE

To provide an opportunity to practice and extend aural-oral understanding of rhyming words.

PRESENTATION

The teacher-leader says: "If I say the word, "GET", can you give me words which rhyme with it?" (Record all responses on the board.) "How do you know that these words are rhyming words?" Question until responses indicate a recognition of the visual pattern and the auditory pattern.

THE ACTIVITY

"In this game, instead of telling me a word that rhymes with my example, you are to show me your word. Do something which will help us guess the word you are thinking of. I have in mind (or written on this card) a word which rhymes with this example (i.e. - rat). The example is RAT. (Record this and all responses on the chalkboard.)

As a child demonstrates a word, he chooses the child to guess. If this child gives the rhyming word demonstrated, he has the first opportunity to demonstrate a word if he wishes to participate at this time.

When, and if, the leader's word is guessed, another pattern can be suggested and the game replayed. Interest is very high usually and it is best to stop at this point.

VARIATIONS

It is possible to initiate the game with a picture instead of a word given orally.

Cards with a suggested rhyming word can be distributed to provide direct ideas for improvisations.

Another child or participant can serve as the initiator of the game or as the recorder.

COMMENTS

The rhyming words activity can be introduced in a reading group, or with the total class.

If a word is presented which does not rhyme with the original example, it can be evaluated by the participants for they can hear and see that it does not rhyme.

rat
cat
hat
~~cap~~

"Why can't we accept it in this set?" Question until children describe the necessary elements. No need to stress any mistakes like this!

MATERIALS

A set of cards which give varied "starter" patterns and serve as a ready motivator for the game.

Patterns are suggested below, but a teacher can be expected to choose a rhyming pattern based on his group's particular needs.

a. rat
cat
fat
hat
bat (baseball)
bat (flying mammal)
mat
pat
flat
sat

b. shake
etc.

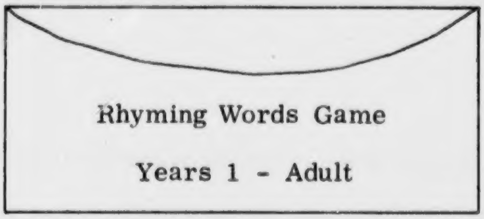
c. drop
etc.

d. knock
etc.

e. bring
etc.

f. look
etc.

envelope for:



WORD RECOGNITION

TOSS THE BALL

Adaptation of a game in INTERPLAY by Bernard De Koven, published by The School District of Philadelphia, 1970.

PURPOSE

To provide an opportunity for word recognition and reinforce vocabulary.

PRESENTATION

Give each child a card with a word on it and a large paper clip. Tell the child to clip it on himself. This is now his name.

THE ACTIVITY

Children stand in a circle. Each child throws the ball to someone whose name card he can read, calling out the word before tossing the ball. If he should misread the word, the catcher, returning the ball to the thrower, corrects him and states the correct word. Using the correct word, the thrower then returns the ball.

Example: Thrower calls out, "PEN"
Catcher says, "No, I am PIN"--he returns the ball
Thrower--PIN--he throws the ball to child with PIN on his card

VARIATIONS

Make "name cards."

Arithmetic problems	8 × 8
Shapes	O
Alphabet	A
Colors	▤
Initial consonants	B
Blends	Cl

MATERIALS NEEDED

Oak tag cards large enough to read and small enough for children to wear. Paper clips. Large ball.

SUGGESTED LIST

The words or problems used depend on the class level and reading program used.

The following words are from BRL Series 1, Book 3:

clap
clam
crab
crib
crop
drop
drum
drip
drag
flag

The whole word or the blend may be written on the card.

Example:

clap or cl

If the blend is used, the child who throws the ball must call out a word beginning with cl before he throws the ball to the cl wearer.

Social Studies

LOWER GRADES

FAMILY AND HOME

MOTIVATION

Consider the members of a family group. For every person there may be a different set of people in a home. Who might they be?

mother
father
uncles
grandmother
grandfather
aunts
sisters
brothers
babies

Name and record your family members. Collect and show pictures.

SENSE MEMORY EXERCISES (examples)

- Eat your hot soup as mother, teenage brother, older grandfather, or baby would. Why might each person eat differently?
- Read a book as uncle, grandmother, little sister might. What kind of reading, what kind of book might each read?

VOCABULARY

Record family members' names.

CATEGORIES

- Earn a living
- Jobs around the house
- Ways to play

IMPROVISATIONS

What kinds of work does each family member do daily? Where do they work? Show us your father or uncle or grandfather doing one part of his job. Continue to show in pantomime until we (audience) can discover what the actions mean.

What kinds of work does each family member do around the house? If mother were in the kitchen, what could each person do to help her? Example: Sister setting table, father carving meat, baby being fed by brother, grandmother baking cake. (Possibility to choose another setting in and/or around the house with a different family member as the leader.)

How does each person in the family like to play and have fun? Show what one thing each person would do.

STORIES

- "Where Are the Mothers?", Dorothy Marino
- "Peter's Chair," Ezra Jack Keats
- "Brownies Hush," Gladys Adshead

POETRY

- "To My Mother," Gina M. Bell, V IS FOR VERSES.
- "Home," Ann Nolan Clark.
- "Daddy," Rose Fyleman, SING A SONG OF SEASONS.
- "The Toaster," William Jay Smith, Arbuthnot, ANTHOLOGY OF CHILDREN'S LITERATURE.
- "Old Woman in a Shoe," MOTHER GOOSE.

SCHOOL

MOTIVATION

Many people live with us in school. They help in different ways. Who are they? What are they called? Why?

- teacher
- principal
- nurse
- secretary
- custodian (engineer)
- cleaner
- counselor
- home-school coordinator

SENSE MEMORY

- Mrs. B_______________, the secretary, works with a special machine, typewriter. Pretend you have one like hers and you may type a sentence. What might you type? "See a ball." What letters will you have to look for? Show how you would type your sentence.

- Nurse _______________ wants to fix the cut on your finger. How would you show her what happens? How would she make your finger better? Show one thing she might do.

- Mrs. C_______________, cleaner, has to empty all the trash baskets. How does she do it? How does the big basket feel after she fills it up? What might she see in the trash? What would make it heavy?

VOCABULARY

Example: Record school helpers' names, places, machines, etc.

- office
- gym
- auditorium
- typewriter
- equipment
- assembly

IMPROVISATIONS (examples)

Pretend this is the office. Who might be there and what might they be doing? Why might you go in there; what would you do? What part might you play? Develop where, who, what.

Pretend this is the gym. Who might be there? What different activities might they be doing? What happens at the end of the period? Show a gym session.

Pretend this is the library. What different jobs and school activities would the children be doing? Or the teacher and aide? What happens when the fire bell rings?

POETRY

- "The Postman," Laura Richards, in TIME FOR POETRY.
- "The Postman," Unknown in "FOR A CHILD, GREAT POEMS OLD AND NEW.
- "I am a Builder," Unknown in "FOR A CHILD, GREAT POEMS OLD AND NEW.
- "Neighbors," Alma L. Gray, in V IS FOR VERSES.
- "Neighbors," Rebecca K. Sprinkle, in V IS FOR VERSES.
- "Shop Windows," Rose Fyleman, in TIME FOR POETRY.
- "Automobile Mechanics," Dorothy Baruch, in TIME FOR POETRY.
- "Doorbells," Rachel Field, in TIME FOR POETRY.
- "R is for the Restaurant," Phyllis McGinley, in TIME FOR POETRY.
- "Mary Had a Little Lamb," Sarah Josepha Hale, in TIME FOR POETRY.

STORIES

- CITY RHYTHMS, Ann Grifaconi
- EVAN'S CORNER, Elizabeth Starr Hill
- TO THINK THAT I SAW IT ON MULBERRY STREET, Dr. Seuss
- ASK MR. BEAR, Marjorie Flack
- CAPS FOR SALE, Esphyr Sobodkina

NEIGHBORHOOD

MOTIVATION

We live in a neighborhood where people have stores or work to make it comfortable for us. Who are these people in this neighborhood? Examples:

grocer
milkman
druggist
5 & 10 clerk
minister
mailman
policeman
crossing guard
street cleaner
priest
rabbi
corner storeman
grocer on a truck or wagon
florist
dry cleaner
banker
gas station attendants

What places can we go to to get food, other articles?

MATERIALS

A picture collection of people and places is invaluable. Signs or throwouts from neighborhood helpers or stores can be collected. The neighborhood newspaper can be used for research.

SENSE MEMORY EXERCISES

- You are at the candy store choosing a piece of penny candy. What kinds does the candy store man keep, and how are they wrapped? Choose one and show how you'd eat it.
- You are at the flower shop choosing a flower for your mother. Show how you'd handle one and how you would decide which flower you like best.

VOCABULARY

The people and places in the neighborhood.

CATEGORIES

- Shops
- Deliveries
- Outdoors

IMPROVISATIONS

Pretend you are in the post office. What do the postmen there do? Why do people go there and what do they do? Develop who, what, where and show.

Pretend this is your street about 9 o'clock on a Saturday. Who are the people busy in the streets? For example, what might the street cleaner be doing or the grocer-on-a-truck? Develop with who, what, where.

Activity: List favorite neighborhood helpers on chalkboard (as dictated by the children).

a. Have children think of one activity the "helper" might do that he could show. Have the class guess which person it is and indicate by circling that name as recorded on the chalkboard.

b. Could another child demonstrate one other activity that that same neighborhood helper might do?

Develop improvisations based on "where" as the motivator. Examples:

grocery store church gas station, etc.

Develop improvisations based on neighborhood helpers' "hats" as the motivator. Examples:

policeman fireman bus driver, etc.

Develop improvisations based on "what" is happening. Examples:

a fire a parade a car accident, etc.

Develop improvisations based on newspaper clippings about a person in the neighborhood. Examples:

"Crossing Guard Is Honored for Service"

or notices of neighborhood activities:

"Bake Sale and Carnival - Saturday - Playground"

"Neighbors War On Rats"

"Vacant Lot Made Into Playground"

STORIES

- AND TO THINK THAT I SAW IT ON MULBERRY STREET, Dr. Seuss.
- BIG BOOK OF REAL FIRE ENGINES, George Zaffo.
- SHOP WINDOWS, Rose Fyleman.

CLOTHING

MOTIVATION

We all wear clothing, although we may vary it for the four seasons. What are our clothes made of? What are the names of the different fabrics? How are they made? Where do they originally come from?

Check the clothing you are wearing now. Do the labels describe the name of the material?

MATERIALS

Pictures depicting the four seasons of the year. Swatches and samples of varied materials, for example: cotton, silk, rubber, wool, plastic, paper, polyester, nylon, etc.

VOCABULARY

Build an observation chart after children have experimented with various materials based on awareness of five senses. Possible responses:

WOOL	SILK	RUBBER	COTTON
heavy	soft	smooth	soft
thick	smooth	flexible	thin, etc.
warm, etc.	light, etc.	slippery, etc.	

SENSE MEMORY EXERCISES (Examples)

- Think of one of the materials we have discussed. Pretend that you are handling some item made of that material. Handle and react to it focusing on all your senses. Why might you handle a paper dress in a manner different from a wool dress? (Example: fragile as opposed to durable.)
- Consider the season, winter. Think of a particular piece of clothing you might wear for winter weather. See it in front of you. Put it on and give us a feeling of the characteristics of the material. Why might more people wear rubberized boots as opposed to new, soft leather?

IMPROVISATIONS

Organize children into groups. With a picture depicting a particular season, have them evaluate which season, the types of clothing worn, the need for a particular kind of protection. Focusing on the clothing worn and why, develop a short scene (with or without dialogue) that expresses the need and use for that particular clothing. Example: winter – rubber boots for puddles and snow; furlined hoods set in mountainous country.

Have children volunteer to "wear" different shoes. By their actions the class can guess what sort of shoes they are wearing. Example: rubber boots, hip boots, sneakers, ballet shoes, spike shoes, skates, bedroom slippers. List on board and find out what each is made of.

Consider a particular material; for example, cotton. How does it grow and where? How was it gathered and how collected? After research, develop scenes with beginning, middle, and end to demonstrate the origin of cotton. Who were the workers? Using five senses, how can you make it believable?

Other improvisational scenes can be developed and motivated based on:

1. Processing of raw cotton into cloth.
2. Development of cloth into clothing.
3. Consideration of the various machines used from beginning to end in the development of cotton. (cotton gin, cotton sorter, sewing machine, etc.)

FOLLOW-UP SUGGESTION

It is apparent that children studying units such as the consideration of materials and, here, specifically, cotton must be afforded many materials, books and lessons for research. Only, with a background of understanding can they be asked to recreate from their studies with any depth of meaning or understanding.

POETRY

- "My Zipper Suit," Mary Louise Allen, in CHILDREN'S LITERATURE Arbuthnot, ANTHOLOGY
- "Choosing Shoes," Frida Wolfe, ibid.

SEASONAL ACTIVITIES

FALL

MOTIVATION

Leaves, fruits, nuts — fall pictures, poems. What happens in autumn — and only in the fall?

SENSE MEMORY

- How do we feel in the fall? (nippy air)
- What do we see in the fall? (lovely colored leaves, etc.)
- Are there special sounds? (wind, leaves crackling)
- Special tastes (apples, pumpkins)

VOCABULARY

Classify — Develop Word Lists.

autumn
harvest
Halloween
Thanksgiving
colors of leaves

Example: If you are a leaf being blown by the wind, how will you move?

quietly
gently
floating
twirling
turning
dipping

PANTOMIME ACTIVITIES

- Fall work activities in the city:
  - raking leaves
  - burning leaves
  - taking down screens
  - putting up storm windows
  - getting out warmer clothes and putting away summer clothes
- Fall on the farm — what work activities?
  - harvest
  - preparing food for winter
- How do animals get ready for winter?
  - squirrels (use Ortman's LET'S PLAY II)
  - birds
  - bears (hibernation)

- Leaves being blown from trees after Jack Frost has painted them. (Use Listening Activities 2 RCA — Evening Bells and Elfin Dance.)
- Shopping for new shoes for school (Poem — "Choosing Shoes.")
- Football game — band, cheerleaders.
- Parade
- Walking in the leaves (Poem — "Down, Down.")

STORIES

- "Grasshopper and the Ant," Aesop.
- "Why the Evergreen Keeps Its Leaves," STORIES TO DRAMATIZE by Winifred Ward.
- "Red Feather." Indian story by Harriet Ehrlich.

POETRY

- "The North Wind Doth Blow," Mother Goose.
- "Come, Little Leaves," Cooper, George, CHILDREN'S LITERATURE FOR DRAMATIZATION, by Geraldine Siks, Harper Row.
- "Happy Dancers," copies available.
- "Autumn Woods," James Tippett, TIME FOR POETRY, Arbuthnot Scott Foresman.
- "Something Told the Wild Geese," Rachel Field, TIME FOR POETRY, ARBUTHNOT, Scott Foresman.

MUSIC

- RCA Listening Activities, Vol 2 — Wind, Twirling Leaves.
- Ortman, Kay – Let's Play, Set II (squirrel).
- Music of American Indians, RCA — WE.
- March Music – Adventures in 38 Music RCA, LE 1002, Grade 3 Volume Air Gai, "Iphigenia in Aulus" by Gluck (use with "Come, Little Leaves").

THANKSGIVING

MOTIVATION

Pictures. Discussion. What are you thankful for? What were Pilgrims thankful for?

SENSE MEMORY

- Thanksgiving foods for taste.
- Thanksgiving foods for smell.
- Picking harvest for feel.
- Looking for turkey (as a hunter or in supermarket) for seeing.

VOCABULARY AND CLASSIFICATION — Word Lists

		Vegetables	Animals	Fruits
harvest	thankful			
fall	grateful	corn	deer	nuts
crops	Indians	beans	rabbit	berries
farmer		squash	turkey	pumpkin
			fish	

IMPROVISATIONS

Dramatize first Thanksgiving: Indians Prepare — Pilgrims Prepare.

1. Indian Village — Built near a river, stream or lake — why?

   a. Act out uses of river

   drinking — cooking
   washing — self and clothes
   watering crops
   fishing — for food
   transportation
   swimming

   b. Getting ready for Thanksgiving

   Men — hunting (stress weight of catch)
   skinning and cleaning animals
   fishing
   gathering wood for fire

   Women — pluck birds
   cook over open fire
   wash clothes etc. in river
   grind corn
   pick berries
   sew moccasins and clothes
   weave

2. Pilgrims get ready for Thanksgiving

   a. Gather fruits and vegetables
   b. Set tables — prepare for Indian guests
   c. Husk corn — general food preparation — foods were boiled, baked and roasted.

3. Modern Thanksgiving

   a. Get house ready for company
   b. Shovel sidewalk
   c. Set table
   d. Prepare meal (desks become stoves)
   e. Market - men carry home packages
   f. Sharpen knives
   g. Thanksgiving parade (Philadelphia annual event.)

STORIES

- "The First Thanksgiving," G. Siks, CHILDREN'S LITERATURE TO DRAMATIZE. Harper Row.
- "Old Man Rabbit's Thanksgiving Dinner," C. Bailey, STORIES FOR CREATIVE ACTING, Kase Samuel French.
- THE THANKSGIVING STORY, Alice Dalgleish, Scribner.
- PLYMOUTH THANKSGIVING, Leonard Weisgard, Doubleday, 1967.

POETRY

- "Thanksgiving Magic," R. Bennett, Arbuthnot, Scott Foresman. Scott Foresman (change the word cook to Mom)

WINTER

MOTIVATION

Winter pictures — snowfall — very cold day. What happens in winter — and only in the winter?

SENSE MEMORY

- How do we feel in the winter? (cold, slippery or ice)
- What do we see in the winter? (snow, ice, icicles on our breath)
- What are some winter sounds we hear? (tires spinning, sleet on window)

VOCABULARY

Classify. Develop word lists.

winter
Jack Frost
sleet
snow

blizzard
sledding
skating
skiing

snowflakes
lace
feathers
white

how they fall
gently
whirl
twirl
quietly

Tie in with unit on clothing and shelter.

PANTOMIME ACTIVITIES

- Make snowman
- Make angels
- Make snowballs
- Sled, ski, ice skate
- Snow plow
- Shovel snow
- Feed the birds
- Dress in warm clothes

STORIES

- SNOWY DAY, Keats.
- JOSIE AND THE BIG SNOW, Helen Buckley.
- "The Wind and the Sun," Aesop

POETRY — Use for dramatization and motivation.

- "The Snowman," Winifred Ward, STORIES TO DRAMATIZE.
- "First Snow," Marie Louise Allen, TIME FOR POETRY, by Arbuthnot, Scott Foresman.
- "Snow," Alice Wilkins, TIME FOR POETRY, by Arbuthnot, Scott Foresman.
- "Galoshes," Bacmeister, TIME FOR POETRY, by Arbuthnot, Scott Foresman.
- "Jack Frost," G. Siks, CHILDREN'S LITERATURE FOR DRAMATIZATION, Harper Row.
- "The North Wind Doth Blow," Mother Goose
- "The Mitten Song," M. L. Allen,in TIME FOR POETRY by Arbuthnot, Scott Foresman.

MUSIC

- RCA Listening Activities, Vol 2 (Snowflakes, wind, etc.)
- Skater's Waltz
- Young People's Records — Jingle Bells and Other Songs for Winter Fun

SPRING

MOTIVATION

Seeds, bulbs, vegetables that will grow (carrot, potato). Pictures of spring. Pictures of animals and their babies. What happens in the spring — and only in the spring?

SENSE MEMORY

- What do we feel in the spring? (the March winds, the April rains, the June warmth)
- What do we see in spring? (things beginning to grow, circus posters or circus, clothes for Easter in the stores, the wind blowing things over)
- What do we hear in the spring? (Windows are open so we can hear the street noises. Buds are coming back and we can hear them, the wind makes noise and so does the rain. Children are outdoors playing.)
- What do we taste in the spring? (Easter eggs, chocolate and jelly beans. Do you have ham for Easter? Do you eat any vegetables and fruit in late spring? Strawberries, radishes, fresh peas.)

VOCABULARY

Classify and develop word lists.

Spring

Easter
April Fools' Day
Memorial Day
Good Friday
Earth Day
Arbor Day

Plants — seeds, bulbs
Soil — earth
Water — rain
Light — sun

rain	sun
wet	warm
drops	yellow-orange
splash	round
puddles	sun
drips	large

PANTOMIME ACTIVITIES

- Spring in the City — What Do We Do?

housecleaning
shopping
playing outdoors (bicycles, skates, marbles, jump rope)
playing in the park (baseball, catch, swings, seesaw)
fly kites - see Music list
Amusement Park
    The Wind — see Poetry list
    The Rain — see Poetry list

- Spring on the Farm — What happens in the spring?

  getting ground ready for planting
  planting (cultivating, weeding, watering, picking)
  new animal babies — Example: Mother bird teaches her babies to fly.
  birds come north

- Clothes in spring — We put away our boots, coats — what do we wear in spring?

- Circus parade and circus (circus time, see Music list)

- Baseball game (vendors, crowd)

- Picnic in the park

- Exploring in the woods (collect tadpoles, pick flowers, find stones, etc.)

- March 21st (sun crosses the Equator, starts northward, its rays strike northern countries more directly each day and weather is warmer)

- For additional science lesson — see "Little Pink Rose" (S. C. Bryant, Ward, W., STORIES TO DRAMATIZE) in this handbook under Story Dramatization.

- Chicks hatching — see music list

STORIES

- "A Legend of Spring," G. Sils, STORIES TO DRAMATIZE, W. Ward, Children's Theater Press
- "Apple Seed Farm," E. T. Douglas, STORIES TO DRAMATIZE, W. Ward, Children's Theater Press
- ANDY AND THE LION, J. Dougherty, Viking Press
- DEMETER AND PERSEPHONE
- COME PLAY WITH ME, M. H. Ets, Viking Seafarer Books - 0205, 75¢
- ANOTHER DAY, M. H. Ets, Viking Press
- HOME FOR A BUNNY, M. Wise Brown, Golden Press 1956 (also in CHILDREN'S LITERATURE FOR DRAMATIZATION, G. Siks, Harper Row)

POETRY

The following poems are to be found in TIME FOR POETRY, M. H. Arbuthnot, Scott Foresman.

- "New Shoes," A. Wilkins
- "Choosing Shoes," F. Wolfe
- "A Kite," Unknown
- "The Kite," H. Behn
- "Kite Days," M. Sawyer
- "April Rain Song," L. J. Hughes
- "Fuzzy, Wuzzy, Creepy, Crawly," L. S. Vanada
- "Rabbit," D. Baruch
- "A Ballad of Johnny Appleseed," H. Olsen
- "Windy Wash Days," D. Aldis

MUSIC

- Kay Ortman — Let's Play — Set II
- Circus Tune — Ringling Brothers, Barnum and Bailey — Decca
- Listening Activities — Vol. 2 (Rain, Sun, Wind - Melody in F record)
- Ballet of Unhatched Chicks — Moussorgsky — RCA Adventures in Music
- RCA Victor — Adventures in Music, 1-5th grades

UPPER GRADES

WHY USE CREATIVE DRAMATICS?

Creative Dramatics, as a part of the Social Studies program in the Upper Elementary grades, can become a useful tool in the hands of an imaginative teacher. It can give a "you are there" feeling to the child, enabling the pupil to live what he is learning. The child who has played an actual role in recreating the Boston Tea Party is not likely to forget the experience.

In addition to the actual learning and recreation of events, Creative Dramatics can also lend a second important learning experience. That is, in order to play role properly it is necessary to know why such an event took place and why individuals acted as they did.

BACKGROUND FOR USE OF CREATIVE DRAMATICS

In order to properly use Creative Dramatics in the program it is necessary for the class to be introduced to and master the basic techniques of Creative Dramatics. The class should be adept at pantomime, role playing, using props, and improvising setting and dialogue. However, even the class which is not completely master of these can use games and historical events in their growth in Creative Dramatics. Thus, Creative Dramatics also helps the Social Studies program.

SOME SUBJECTS TO BE USED FOR CREATIVE DRAMATICS

- Characterization:
    1. Columbus — on his discovery of America
    2. Washington — delivering governor's message to the French
    3. Abraham Lincoln — as postmaster and clerk
    4. Harriet Tubman — leading slaves to freedom on the underground railway.
- Dramatization of Actual Events
    1. Pilgrims and First Thanksgiving
    2. Penn Signs Treaty with Indians
    3. Boston Tea Party
    4. Cabin Raising

- Dramatization of American Folklore
    1. Paul Bunyan
    2. John Henry
    3. Johnny Appleseed
- Dramatization of Current Events
    1. Fire Prevention Week plays
    2. A Nominating Convention
    3. Preparing a Space Shot

SOME USES OF CREATIVE DRAMATICS AS RELATED TO GRADE FIVE SOCIAL STUDIES PROGRAM

The units mentioned below are suggestions to concur with the Grade Five program and are not all-inclusive.

UNIT 1 — Discovery and Exploration

Use Creative Dramatics to portray:

a. Living on a primitive sailing ship
b. Claiming land for a European country
c. Establishing a colony
d. Exploring and meetings with Indians

UNIT II — Settling the Original Thirteen Colonies

a. Building a log cabin
b. First Thanksgiving
c. Problems faced by first settlers and how they were solved

UNIT III — Winning Independence

a. Boston Tea Party (details on following pages)
b. Discussing the Declaration of Independence
c. Valley Forge
d. Surrender of Cornwallis at Yorktown

UNIT IV — Moving West

a. Camping in the wilderness (black explorers)
b. A barn raising
c. Exploring with Lewis and Clark
d. Moving West by flatboat or wagon train (black cowboys)

UNIT V — Our Country Grows Strong

a. Nomination of Abraham Lincoln
b. The underground railway
c. Lee's surrender
d. Immigrants' first sight of America
e. Any of the famous inventors developing their inventions

UNIT VI — Some Highlights of Recent History

a. The Wright Brothers
b. Lindbergh's taking off or landing
c. Family life in the depression
d. Civil Rights Movement (sit-ins in South); Further Developments: Supreme Court Decisions 1954, Martin Luther King Jr., Malcolm X, The Little Rock Nine.
e. Astronauts' return from the moon

UNIT VII — In All Our States

a. Factory work in the Northeast
b. Farm life in the Midwest
c. A lumberjack in the Northwest
d. Drilling for oil in the Southwest

ORGANIZATION FOR IMPROVISATIONS ON THE BOSTON TEA PART

This material was developed by a trained Creative Dramatics leader with a class of 5th graders studying the unit, Winning Independence.

Research from the social studies books, discussions, and group planning led to the development that is described below.

SIMPLE PROPS

Cardboard boxes, brooms, chairs, etc.

CHARACTERS

British sentinels, ship's captain, patriots disguised as Indians, the crowd.

SETTING THE SCENE

Have a portion of the classroom chosen to become the docks to which the tea ship is tied. The remainder of the classroom becomes the harbor. Using chairs, children should outline a ship and establish the ship's position (example: stern, bow).

SEQUENCE

- Beginning

  The guard is set up on the wharf. Captain indicates to guards to be especially watchful due to mood of the colonists regarding the tea.

- Middle

  The "Indians" rush the wharf, overpowering the guards and the protesting captain. They proceed to throw the tea (boxes) into the bay.

- Ending

  The crowd gathers around at the noise, and encourages the patriots. Characterizations in the crowd should include some loyalist sympathizers who regard the affair as shocking. The scene ends when the "Indians" finish and run off.

NOTE

- The above scene can be developed, played, and then replayed with the children changing roles to enable greater participation.
- It is important to discuss what alternatives (boycott, etc.) the patriots might have chosen.

AFRO-AMERICAN HISTORY

INTRODUCTION

Teachers trained in the techniques of Creative Dramatics can develop a feeling for and an eye to selection of materials with particularly dramatic possibilities.

We feel that the use of any materials related to the history of Afro-Americans should be taught as part of the total history of our country.

For children in the lower grades, it is possible to select the folk tales of Africa, the poetry about and by black people and the biographical sketches of black people whose contributions may have a direct influence on the lives of children today.

In addition, it is possible to relate and compare home and family experiences of the Africans and blacks as slaves to the lives of all children today. To be considered also are the activities of the African community, and the roles of varied people in these communities.

All materials must be considered in terms of an understanding of possibilities for action and interest at the maturity level of children in lower grades.

In the middle and upper grades, materials certainly must be selected in terms of units of study within the individual grade levels. For example, in studying a unit on clothing, the story of Jan Matzeliger and his concerns for the shoemaking trade in Philadelphia, leads not only to the fact that he was a black man, an inventor, but also to the development of an understanding of his contribution to our lives today.

Could we not find out how shoes were made before Matzeliger invented the shoe lasting machine, how his machine worked?

What sense memory exercises and improvisations might be developed around the story of Jan Matzeliger (1800's)?

One cannot emphasize too strongly the commitment to research, appropriate and accurate reference materials and discussions that any Creative Dramatics teacher must have preceding any use of Creative Dramatics in this area. All dramatic action must be based on an understanding of and a sensitive feeling for the time, place, and people whom we choose to recreate physically and verbally.

Read, research and then recreate.

LIFE IN AFRICA

MOTIVATION

Based on our readings, picture and map study, discussions, name one phase of African life that is different from our life today. Examples: The tools they developed and used, the farming products, the home life.

SENSE MEMORY EXERCISE

Example: Consider the weapons they used for killing wild animals for food. Show how they sharpened stones to a sharp edge. Was it difficult work? How do your hands feel? What tools did they use to create clay masks, jewelry of gold?

IMPROVISATIONS

What were the activities of people within an African village before the slave trade period? What kinds of assignments did the women/men have? Develop a short scene where audience gets a feeling of where, who, what.

- Skinning animals
- Preparing tools
- Cooking
- Preparing herbs
- Planting seeds, roots
- Caring for cattle, goats
- Designing jewelry, carving, pottery
- Creating art work on bark, walls
- Practicing on drums, flutes, etc.
- Observing, recording patterns of sunrise, etc.
- Special techniques extracting gold, etc.
- Developing dance

Develop scene showing life in an African village or town today. How might it be similar to our life in Philadelphia, United States?

How can you give a feeling of the terrain, weather?

Consider the history of the bartering of slaves for trinkets by the Europeans, the trek from the villages to the sea? Are there not several ways the Africans were collected for the slave trade? How did the Africans feel — did they know where they were going? Possibilities:

- African chief — European slave trader (dialogue)
- Capture of Africans — kidnapping on trails, in forest and jungle
- Trek to the sea (walks, emotion)

ADDITIONAL AREAS

Research, develop.

- African Folk Tales
- Aesop's Fables
- African Chants
- African Proverbs
- African Heroes
- African Chiefs and Their Communities

DISCOVERY

MOTIVATION

Part of our usual study of American history and discoveries in the new world can emphasize the contributions of Afro-Americans.

SENSE MEMORY EXERCISE

When Pedro Alonzo Nino sailed with Columbus as a pilot on one of Columbus' ships how did he move that wheel? What feelings may he have had as he directed that ship? Show signs in the sky, the sails, the directions of the captain.

IMPROVISATIONS

Thinking of Matt Henson with Robert E. Peary in 1909 reaching the North Pole. Who were the people with them? Show how they moved in the sub-zero weather, through the blizzards, and survived under such dangerous conditions. What were the feelings as they trudged through snow and placed the flag on the North Pole?

OTHER RECOMMENDATIONS

- The blacks who were with Cortez in the discovery of Mexico. The black man who planted and harvested the first wheat grown there.
- George Monroe, a black man, one of the many daring Pony Express riders between Missouri and California.
- Jim Beckworth who discovered a pass over the Sierra Nevada. A well known scout, trapper, and adventurous man. How many black and white adventurers followed his route seeking gold?
- In the work on the transcontinental railroad, what kinds of work by blacks, the Chinese, Irish and Mexicans contributed to the creation of this important route.
- The experience of Jean Baptiste Pointe Du Sable, the first black man settled on Lake Michigan, the first American to build a permanent house, to establish occupation of meat packing.

ADDITIONAL AREAS: Research, develop

- Work chants of black workers
- Biographies of explorers
- Stories of discovery in America and other parts of Western Hemisphere.

SLAVERY TO EMANCIPATION PROCLAMATION (1863)

MOTIVATION

It is important that all American children sensitively view slavery, the effects of it on our black population, particularly, and the overall view of Americans. It seems, therefore, that the experiences using Creative Dramatics techniques must be developed with feelings, moods, and vivid action in mind.

SENSE MEMORY EXERCISES

Setting the scene on a plantation, what were the conditions that controlled the work by the captives? What one activity could you demonstrate in a small space? (See Tubman lesson.)

Benjamin Banneker created the first striking clock made in the United States. What parts might he have used to develop it? Pretend to manipulate and make his first clock.

IMPROVISATIONS

Boston evening of March 5, 1770, why did Crispus Attucks have such confidence as he spoke to people as the British soldiers moved forward to break up the group? As he led the group, he was an easy target. Show how the people acted, the sounds of crowds — the dialogue between attacks, first man to die in events leading to Revolutionary war.

1863 in Boston at a meeting led by Frederick Douglass, what were the feelings of the people as they awaited news? How did they react when the messenger brought news of the signing of the Emancipation Proclamation? What might Douglass have said to the people, how might black people still in the South have reacted to such news? Compare to conditions that did not improve, though, after the signing of this document.

The "Underground Railroad" was effective in leading some slaves to more freedom. How did it work? How did Harriet Tubman organize people; what were her difficulties as she led them from slave cabins in Maryland sometimes as far as Canada? (See Harriet Tubman lesson.)

Some slaves made more dangerous commitments to gaining freedom. How did Nat Turner organize and develop his revolt to gain freedom? Show how his planning and hopes were revealed in his talking to other slaves, although finally the revolt was thwarted. Give a feeling of how the respect, dependence of other slaves, contributed to his hopes and ideas.

OTHER TOPICS: Read, Research, Develop

- Experiences — work as slaves
- Leaders of slave revolts
  - Gabriel Prosser
  - Denmark Vesey
- Abolitionists
  - Sojourner Truth
  - William Lloyd Garrison
  - The Friends (Quakers)
- Work songs, blues
- Scientists
  - Charles Drew
  - George Washington Carver

LESSON PLANS

HARRIET TUBMAN

BACKGROUND

It is important that children be well acquainted with many and varied materials on a particular person or segment of history before any lesson using Creative Dramatics is initiated. A well-planned presentation of concepts and facts will foster creative development.

The following lesson shows the basic outline as one Creative Dramatics leader developed the integration of Creative Dramatics in a social studies unit, fostering deductive thinking and research conducted by the children.

SESSION I — INTRODUCTION

Introduce the name, Harriet Tubman. What facts do you already know about her? Based, on what you know, what would you like to discover? Record responses and questions.

Presentation and discussion of a filmstrip with record on Harriet Tubman.

1. During the second viewing:

   What interested you most?

   What facts presented here do you question, based on what you have already read or heard?

2. Which parts of her story seemed to you most exciting? Which scenes may be interesting to portray dramatically?

Follow-up assignment.

1. Vocabulary

   What is meant in the context of this story by the following words:

   underground railroad
   conductor
   stations; station master
   North Star
   Friends (Quakers)
   overseer
   swamp land; creek beds

2. Geography: on a map identify Eastern Shore of Maryland

3. Reading: RUNAWAY SLAVE (McGovern)

SESSION II

Discussion of class research as related to questions and vocabulary posed the previous session.

Readings from Dorothy Sterling: FREEDOM TRAIN (p. 39) "Harriet's Classroom" (pp. 64, 65, 90, 91).

1. Where did Harriet Tubman learn her facts? How did she use her five senses? What might she have heard, seen, felt, smelled, even tasted? What did she learn in her classroom of the forests and plantations that she used in later life?

2. Suggestions from the boys and girls were:

   tracking animals
   finding hidden trails, caves
   recognizing bird calls
   identifying thick moss on north side of trees
   collecting forest foods — berries, nuts, corn
   catching fish, crabs
   identifying specific bird calls
   special alertness
   identifying berries — poisonous and nonpoisonous
   determining depth of stream; usability
   healing a cut or wound — herbs, water
   how to use rifle, or pistol

Organize for improvisations in sets of two students. Have each set determine which of them will serve as "teacher" or Daddy Ben and "pupil" or Harriet Tubman. They are to choose one idea from the above list and in pantomime teach one another how to, for example, walk quietly across brush and soil when tracking animals. At a signal from the leader, the children are to exchange roles and continue developing the same idea.

Evaluation: This exercise was used to focus on use of senses and nonverbal communication.

Follow-up assignment. Develop lists of what Harriet Tubman learned from her "classroom" based on each of the 5 senses. Example — Sense of Sight: (1) Seeing hidden trails, (2) Seeing moss on north side of tree, etc.

SESSION III

Have children give readings from books on life on plantation as slaves. Discuss.

Develop improvisations around what one job you might have on plantation.

picking corn, cotton
chopping trees, wood
hauling
hoeing, plowing soil
setting out tobacco plants
picking worms off tobacco leaves
straightening rows of wheat
driving wagons
feeding animals
baby sitting
peeling potatoes
plucking chickens
washing clothes

How might you feel after a day from dawn until the sun has set upon your return to the cabin? How might your body react; what are the contrasts between the way you move now and the way you move after physical exertion?

Organize into small groups knowing "who, where, what, why" and developing "beginning, middle, end." Have groups replay for audience. Evaluate.

Follow-up assignment.

1. Have boys and girls develop "individual" characterizations of a person who might choose to go on Harriet Tubman's freedom train. They must record:
   a. Who they are
   b. Approximate age
   c. Why they are going with Harriet Tubman
2. Some ideas developed by 6th grade students were:
   a. "I am a woman about 29 years old. I want to start a new life and be young enough to know what is going on."
   b. "...an old man, about 50 years old. I've been in slavery for 49 years and I've been beaten and I'm tired of it. I want my freedom now."
3. Evaluation. As each group plays before the audience, comments as to use of imagination, concentration and development of a particular characterization must be discussed. This scene, as well as all the others, can be redefined and replayed.

SESSIONS IV – VIII

Other scenes developed for improvisations:

1. Arrival at a "station"
2. The Christmas at Old Ben's
3. Harriet, as Civil War spy
4. Harriet, as Civil War nurse

The suggestions above were made by the 6th grades, using material from the filmstrip story.

Ongoing assignments that were completed:

1. Time lines were made illustrating Harriet Tubman's life.
2. Research into Negro spirituals that relate to slave situations was carried out. Example: "Go Down, Moses," "Steal Away."
3. Maps were drawn showing possible "trip" from Eastern Shore, Maryland to Canada.
4. Descriptions of the plots of individual group improvisations were recorded.
5. Illustrations of various periods of Harriet Tubman's life were drawn in pencil, crayon, and watercolor.

Close of the Unit.

1. Several class meetings were led by individual children to determine if we answered the questions we had posed originally and how? Also, we focused on our feelings toward the slaves, slaveowners, and a leader such as Harriet Tubman after our research and dramatic portrayals.

2. The classroom teacher evaluated the lessons as to individual children's participation in terms of research commitments and involvement in the Creative Dramatics portion of the lessons.

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B. Pictures

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2. Coca Cola Golden Legacy

C. Books

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MATTHEW HENSON

A development of episodes from his life for dramatization.

The following is a biographical development which the teacher may use for dramatization at any stage of experience, for pantomimes with beginners, or for advanced scene making with dialogue. They my be used singly or as building blocks for a biographical play.

These are suggestions and are not meant to limit the teacher's creativity.

I. A Winter Improvisation

Motivated by sensory awareness and memories.

A. The teacher asks: "What is the most beautiful thing about winter?"

"What is the most dangerous?"

"The brightest thing?"

"The darkest thing?"

B. From the group's responses to such questions, ideas are garnered for the first improvisation. They may lead to such pantomimes as shoveling snow, walking to school in a snow storm, snowball fights, winter sports, etc. Before acting, they should get in the mood by pantomiming the putting on of winter clothes, feeling the icy wind on their skin, and the other things one does, or feels, in response to the winter conditions mentioned in the class's answers to the teacher's original questions.

II. Improvisation of Life in the Arctic among the Eskimos

Motivated by sensory awareness, information, research, imagination (i.e., Like Rousseau's pictures of the jungles he'd never seen, but painted in the right spirit) and any pictures, artifacts, or other art forms that are brought in for enrichment.

A. Teacher asks: "What would it be like in a place where it's always winter?" and "Is there a place like that?"

Discussion should elicit answers from the class about the North Pole and how Eskimos dress, eat, live, and survive in response to the demands of the climate.

B. Improvisation: "If you were an Eskimo...."

Students volunteer to enact various family or social roles in Eskimo life. The teacher helps to set the scene, deciding with the class where the class where the igloos are; where the seals and the hunting grounds are; where the hunters, the mothers and children are; etc. What do the wives and children do? What do the hunters do, and how do they react to the dangers they meet? These are the possible ingredients of the scene. Perhaps emphasis will be on only one of these areas (or on something entirely different that is suggested).

III. Brief Biography of Matthew Henson, His Life and Character

In addition to biographical facts, pictures may be used to show Henson, Admiral Peary, and/or other facets of the trip, the area, or the type of danger faced there.

A. Teacher asks: "Would you want to go to a place where it's always winter?"

"Why did Admiral Peary and his party go there?"

In the discussion that follows, the teacher makes it clear that Eskimos know the land and have learned to survive there, but that the explorers did not have this lifetime of training. Therefore, they needed special equipment--both emotionally and materially.

IV. Improvisations Based on Matthew Henson's Life Story

A. Teacher asks: "What would you have to know in order to make the first trip to the North Pole?"

Discussion should bring out such points as seamanship; ability to face stress, danger, the unknown; and leadership qualities. These points lead into the following episodes, any of which will provide fruitful material for dramatization.

B. Episodes for improvisation in chronological order:

1. Life on the farm for a young black boy with a growing interest in adventures at sea.
2. Matthew, as a seaman on the "Katie Hines," reveals ability, responsibility, and interest in new people, places, languages, and customs. He is chosen by the captain to receive private lessons in seamanship.
3. Matthew explores new jobs. While he is a clothing clerk, he meets Admiral Peary, and is taken on as the Admiral's personal associate. Admiral Peary comes to trust him, and decides to promote Matthew to being his helper in the field.
4. Matt becomes one of the party that discovers the North Pole. He helps with problems regarding the other men, including the need to keep up

their morale and to reinforce the ideals and vision involved in the expedition. As scout for the party, he becomes the first person to set foot on the North Pole.

5. Matthew Henson receives the Navy Medal.

V. A Dramatization of One Scene

The climactic discovery of the North Pole

A. Teacher asks: "What must the men be feeling as the trip begins?"

Suggestions, elicited from the group, should include the men's high expectations, anticipation of accomplishment, adventurous spirit, along with concern about immediate hardships and fears regarding the unknown.

B. The teacher helps to set the scene at the North Pole (almost at the Pole, that is) as the men pack their dog sleds with provisions taken from their ship. (To help create a feeling for the place and conditions, the teacher may refer to previous improvisations on winter and Eskimo life.)

1. Some dramatic elements to suggest (in case they are not volunteered by the class) that might be valid parts of the scene are:

   a. Packing dog sleds with provisions.
   b. Admiral Peary, Matt helping, directs operations.
   c. Whips are cracked, getting the dogs into harness.
   d. New maps are being charted, or prepared.
   e. Deciding what provisions and instruments have to be taken, which have to be left behind.
   f. Making sure that dogs on the sleds are watered and fed.
   g. Sighting and/or preparing for dangers such as wolves, ice holes, etc. (Some students may wish to enact animals or physical elements, such as the wind.)

2. As expedition proceeds, men are forced to desert or to turn back because of the freezing cold, fear, exhaustion, illness, or other dangers. Peary and Matt fight for the life of the expedition.

   a. Leaders administer medical aid to those who are succumbing to the elements.
   b. They fight to keep themselves and the men going.
   c. Encouragement, inspiration are given, but men continue to fall away.
   d. Differences between them come into focus, but fade away in the fellowship that comes from facing danger together.
   e. Matthew is sent ahead as the party's scout. When the rest of the party, following his trail, reaches him at the North Pole, he plants the U.S. flag. Admiral Peary salutes the flag as it is planted at the top of the world.

Note: Girls can appreciate the drama and enact it. The cast does not have to be all male.

FREDERICK DOUGLASS

Frederick Douglass was an abolitionist. An abolitionist is a person who wants to do away with slavery. Mr. Douglass will tell you the story of his life.

My Childhood: I was born in Maryland in February, 1817. I was taken away from my mother, who was also a slave, until I was seven years old. Then I was taken from her to live with a slave-woman. I called her Aunt Katy. She was very mean. Some days she made me go all day without food.

I Try to Be Free: I always hated slavery--even when I was a little boy. When I was nineteen I decided that I would become free. With five other boys, I tried to escape. We were caught. The master dragged us fifteen miles in the dirt behind horses. I wished myself a bird, a beast, anything rather than a slave.

I Run Away: I became a strong man. I kept right on hating slavery. I taught myself to read and write. I was sold to a new master in Baltimore. He put me to work in a shipyard. He treated me very badly. I said to myself, "I will run away." When I was twenty-one, I escaped to New York as a sailor.

I Live in Massachusetts: For a while I worked in New York. In that city, I found a wife. After we were married, my wife and I went to live in New Bedford, Massachusetts. We lived as free people, but I was really a runaway slave.

I Travel: I made speeches. Many people said that I should not be sent back to my master. They said, "You are not a piece of property. You are a man."

For ten years I traveled in England and France. I talked about the evils of slavery. I also talked about the right of women to vote.

In England I raised money to buy my freedom. At last I was truly free!

I Own a Newspaper: When I came back to the United States, I founded a newspaper, The North Star. It was a paper about freedom. It said, "Right is of no sex--truth is, of no color."

The Civil War: During the Civil War, I tried to get the government to enlist Negro troops to fight against the South. My two sons joined the Union Army and fought in the Civil War. When the Civil War ended, all the slaves became free. I wrote a book about my life.

THE LIFE OF FREDERICK DOUGLASS

The following has been developed to serve as a reading exercise in conjunction with Creative Drama. It is to serve as a possible pattern or guide. Hopefully, each teacher will use his/her creativity to expand on the ideas and concepts presented here.

SESSION 1

I. Introduction

Introduce the term abolitionist. What does an abolitionist believe in? Can you name someone from the past who was an abolitionist? (List the names on the board.) What contributions did they make toward the abolishment of slavery?

II. Presentation of Frederick Douglass Story

A. Show a picture of Frederick Douglass. Explain to children that Frederick Douglass was an abolitionist, also. However, he was born a slave and spent many of his years in slavery.

B. Give out the story of Frederick Douglass. Tell children we are going to discuss certain parts of his life. List the following on the board:

My Children

I Try to Be Free

I Run Away

1. My Childhood--Have children read silently.

   a. Where and when was Frederick Douglass born? (Have someone find Maryland on the map.)

   b. What kind of childhood did he have?

   c. Who was Aunt Katy, and how did she treat Frederick Douglass? What are some of the things she might have done to him?

   d. What emotions do you think Frederick Douglass experienced as a child in slavery?

2. I Try to Be Free

   a. What were some experiences Frederick Douglass had that made him hate slavery?

b. How did he use his mind to escape from slavery?

3. I Run Away

a. How do you think Frederick Douglass taught himself to read and write?

b. How would you describe Frederick Douglass as a person? (characterization) What parts of the story do you remember most? How much can you tell about what you read? List facts on the board under proper heading (classification and sequence). What parts of the story would you like to dramatize? Discuss and choose one scene. Try to get the suggestions from the children. Possible. suggestions:

1) Scene--Slave house. Slaves gathered around each other discussing unhappy, impossible life of slavery. Mourning the loss of family and friends who have been sold to other plantations. Expressing their only hope as faith in God. Douglass and others strongly renounce slavery and tell of desire to escape. Hushed whispers of warning and fears of what will happen if Douglass and others are caught. Douglass's determination, along with five others, to escape even if it means death. Scene ends with the boys and Douglass stealing away from slave quarters.

2) Scene--Frederick Douglass and five other slave boys hungry, frightened, but determined to escape to freedom. Looking behind to see if they are being followed, nervous and afraid of each strange sound. The boys talk of how wonderful it will feel to be free. They encourage each other and stay close together. Now and then they stop and hide in the shadows. All of the boys are hopeful of escaping until they hear the barking of dogs in the distance. At first, they are frozen with fear, but then run as fast as they can to get away. But it is hopeless. The dogs catch up with them. The master and his men beat them and drag them back to the plantation.

SESSION 2

I. Review what was read and acted out in Session 1.

   A. Find on the map: New Bedford, Massachusetts.

   B. Depending on grade and level of class, ask:

      "On what continent would we find the countries of England and France?" Locate on map. Explain that Frederick Douglass traveled to these countries.

   C. What ocean did he have to cross to reach England and France?

II. Tell children that today we will finish reading about the life of Frederick Douglass. Again, put these headings on the board:

   A. I live in Massachusetts

   B. I Travel

   C. I Own a Newspaper

   D. The Civil War

III. Have children answer these questions after reading:

   A. What did Frederick Douglass mean when he said he and his wife lived as "free people"?

   B. How do you think he felt at this point in his life?

   C. What did people mean when they said, "You are not a piece of property. You are a man"?

   D. For what purpose did Frederick Douglass travel to England and France?

   E. What proves that people were sympathetic to Frederick Douglass?

   F. Why do you suppose Douglass named his paper THE NORTH STAR?

   G. What did he mean by "Right is of no sex. . . truth is of no color"?

   H. Who fought in the Civil War? (Depending on level--what were the issues involved?)

      1. Name the Northern army.

      2. Name the Southern army.

I. Why do you suppose Douglass had a hard time persuading the government to enlist Negro troups?

J. What emotions do you think Douglass experienced at the end of the war?

IV. After this discussion, have children again name as many "facts" as they can remember without referring to the story, and list them under the appropriate headings.

V. Ask children which part of today's story they would like to dramatize. Possible suggestions:

Scene--Frederick Douglass and his wife attending a freedom rally. Douglass is the main speaker. (Good chance for many children to participate as audience and as other speakers. Great opportunity for dialogue! There could even be a question-and-answer period from the audience following the main speech.)

Scene--Frederick Douglass working in his newspaper office with other members of his staff. They could be discussing what will be published in the next issue of THE NORTH STAR. Then in pantomime, they could show how the press was operated. (This might call for research on the part of the children in order to do the scene realistically.) There might even be newsboys advertising the paper after it is published.

SESSION 3

Tell children we have finished reading the story of Frederick Douglass's life. Explain to them that today it might be interesting to dramatize the entire life of Frederick Douglass, but we will do it in a different way.

Procedure:

1. Divide class into seven groups. Give each group a copy of a part of Douglass's life. Groups will go off and be given time to decide how to dramatize their section. (Depending on level of class and desire of groups, they may pantomime and/or use dialogue.)

2. Groups return and in random order they will act out their part of Frederick Douglass's life. The audience must tell which part is being acted out and at what time in his life it occurred.

3. Discuss and evaluate.

NOTE: This same procedure may be used to depict the life of Charles Drew.

Vocabulary introduction was deliberately left out of this presentation because each teacher will necessarily adapt the material to the level of his/her particular group.

FREDERICK DOUGLASS

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Office of Integration and Intergroup Education, The School District of Philadelphia.

Sterling, Phillip. FOUR TOOK FREEDOM. New York: Doubleday, 1967, paperback.

Films

1. "Frederick Douglass"

2. "The House on Cedar Hill"

These films may be obtained from

Free Library
Eastern Regional Film Center
114 N. 19th Street
Philadelphia, Pa. 19103
215-686-5367

CREATIVE DRAMATICS
AND THE SPECIAL CHILD

Creative Dramatics provides a very useful method for working with trainable children. The usual trainable child is basically non-verbal and therefore unable to express his thoughts and feelings through language. Often, however, he has or can develop the ability to communicate by means of body movement and pantomime.

Besides offering an alternative to verbal expression, in some cases the activity may be so engrossing that a usually silent child will actually begin to speak.

The advantages of a program in Creative Dramatics include the satisfaction felt by a child who has finally found a way in which he can communicate, the feeling of success in having acted out a role, and the feeling of being an integral part of the whole class.

Sense memory exercises help the child to develop an awareness of his surroundings and to distinguish individual parts of this total environment. Such activities aid in perceptual training and in the development of vocabulary.

During Creative Dramatics sessions the teacher is often able to observe capabilities and awareness which are not displayed by children in the usual classroom situation.

One important objective in working with young, newly admitted trainable children is that of training them to be socially acceptable. An emphasis on the facial expressions and posture which accompany such emotions as joy, anger, disappointment, and pleasant surprise in others can help to create an awareness of reactions to particular behavior.

ACTIVITIES

Movement to music helps to develop the child's awareness of his body and what it can do. In addition, the improvement of auditory perception is observed as the child's responses become more appropriate to the music used. While recordings may be used, a piano is far more satisfactory because of the great variations in tempo, meter and dynamics which even the poor pianist can produce.

Satis Coleman's book, ANOTHER DANCING TIME (New York: John Day, 1954), contains great deal of simple music which is excellent for this sort of activity--a merry-go-round, an airplane, a train, an elevator, tiptoing, galloping, running, skipping.

Waltzes, marches (parade and bridal) are also very useful. Games such as statues and musical chairs are a good introduction to the concept that music can tell one what to do.

Sense memory exercises are described in the following article.

Pantomime is a technique which the children use readily. One very successful activity involves trimming an imaginary Christmas tree. As children think of various types of decorations (tinsel, balls, star, candy canes) they are invited to place them on the tree.

Another pantomime has the leader pretending to unwrap Christmas presents and use them for their intended purpose (playing with a ball, putting on jewelery or a coat, etc.). The child who guesses what a particular gift is may have a turn as leader.

Saint-Saens' CARNIVAL OF THE ANIMALS (Leonard Bernstein's narrated recording--Columbia MS-6368) can be used to have an entire class play each animal or to have children choose which they will be.

Records of the Ringling Brothers, Barnum and Bailey Band's CIRCUS TIME (Decca DL 5480) can stimulate a creditable circus performance with a grand march, swinging and swaying to signify the trapeze artists, acrobats performing to one side on a gym mat.

One band on the Stiles and Ginglend record LEARNING AS WE PLAY (Folkways LC R-60-453) is a song about the activities of various groups in an American Indian community. One child may play a drum with a soft beater (so the record can be heard) while others pantomime the activities which include grinding corn, paddling canoes, etc.

Acting out stories while they are read aloud is a transitional step between pantomime and improvisation. Stories particularly well suited are:

Ets, Marie Hall IN THE FOREST (New York: Viking Press, 1944).

Ets, Marie Hall ANOTHER DAY (New York: Viking Press, 1967).

Anderson, Marjory Allen, "Little Sheep 1, 2, 3" in TOLD UNDER THE BLUE UMBRELLAT (New York: Macmillan, 1956), pp. 13-6.

RELATED ACTIVITIES

In many respects the young trainable child (6 to 11) is very like the nursery school or kindergarten pupil. He enjoys and benefits from frequent periods of creative play. He explores equipment and materials, often making quite imaginative use of what he finds at hand. He imitates the actions and character traits of others, often building quite complicated roles and situations. This kind of activity, which has no beginning or end and no dramatic development, cannot be called Creative Dramatics but is preliminary to it.

Other activities which may precede Creative Dramatics include activity songs in which the children imitate the actions of the subject of the song (airplane, elephant, etc.). A variation is a song copied from an old INSTRUCTOR magazine:

I am something.

What can it be?

In the ___________garden, zoo, jungle ______

Look and see.

One child decides what he will be, tells the leader so she can announce where, and then moves appropriately while the class sings. The child who guesses the animal or object correctly has the next turn.

CAUTION

Material should be simple in idea, language, and plot. It should deal with familiar topics such as family, common holidays, seasons, or animals. Evaluation afterward should be held to a minimum and should be concerned with effort rather than product. Dialogue will always be minimal and in some cases may have to be prompted or provided by the leader. This would seem justified in a situation where continuity depends on dialogue which a child playing a role is unable to supply. There will not be a progression to the point at which children plan together, interact independently of the leader, and decide how they can improve future performances.

However, there will be heightened awareness, learning, a feeling of satisfaction in accomplishment and in being part of the group, and fun.

SENSORY DEVELOPMENT

A series of sensory lessons was developed for a class of six to eleven year old trainable mentally retarded children. The purposes were several:

1. to demonstrate that people learn about their surroundings through the use of the senses
2. to make children aware of the properties of particular objects
3. to improve the skills used in sensory discrimination
4. to increase knowledge and vocabulary.

The senses to be tested were smell, hearing, and touch. Because many children have very definite dislikes for strange foods and because of possible allergies, the sense of taste was not included. Sugar and salt solutions and diluted vinegar might be used, perhaps with a little food coloring added to increase interest.

Each lesson began with a presentation of all the items to be used. Children were asked to name them except in the lesson on touch. When they were unable to do this the teacher named them and then asked children to identify those which she named. The children were then given the opportunity to test the properties of each item. Then one child at a time was blindfolded. After an item had been presented to him and the blindfold removed he was asked to identify the object and to name it if possible. This method of identification was necessary because the children must, for all practical purposes, be considered nonverbal.

OLFACTORY

For the lesson on odors the substances used were mainly foods:

orange
apple
onion
tomato
parsley
celery

green pepper
cheese
hard-boiled egg
vinegar
chocolate
vanilla extract

Alcohol and perfume were also included. After the lesson the children were welcome to taste the foods and a discussion was held concerning their place in the diet and menu

TACTILE

The tactile lesson was done without a blindfold except for those children who found it too difficult to manipulate an object while holding their hands behind them. In this lesson a group of

blocks
pegs
tiles
buttons
discs
wheels
cloths
sticks, etc.

was displayed on a table in front of the child. After the presentation the child was asked to point to the similar object on the table. The object which had been felt was then produced for comparison. (Color should be the same for both objects. At a later stage, color can be varied to show that it is a property which cannot be felt, but has to be determined by seeing.)

AUDITORY

Auditory lessons include one in which children put their heads down and cover their eyes while the teacher or one child performs some action like writing on the chalkboard, opening a desk, moving a chair, tearing paper, etc. This can be a game in which the child who identifies the action by its sounds then has a turn at making a sound for others to guess.

In another lesson musical instruments were used:

piano
chimes
tambourine
bells
cymbal
drum
tone block
gong

and various bird whistles with which the class was familiar. After all the instruments had been sounded and named, a child was blindfolded or turned so that he could not see. One instrument was sounded and replaced and the child was then asked to point to it. It was named and the child was permitted to sound it (except the whistles, which the teacher used). In case of error, both the correct and wrong instrument were sounded for the child and he was given another turn.

On occasion such an activity may be permitted to terminate with the children using various instruments. In one instance a slight hint from the teacher resulted in a parade with a marching band. At this point the children were able to draw into the activity a boy who very seldom participated in anything the class was doing.

AFTER SCHOOL
CREATIVE DRAMATICS CLASS

Whenever possible teachers should be encouraged to have an after school Creative Dramatics class. Away from the pressures of grades, curriculum and classroom organization, the teacher will have more freedom to experiment with Creative Dramatics.

PRESENTATION TO PRINCIPAL

- Explain Creative Dramatics and the need for an after school class.
- Follow school procedures concerning permission slips.

MATERIALS (BASIC)

- A room with space to move freely. If classroom must be used, get permission from the teacher to push aside the desk and pile the chairs. Avoid using the gym.
- Phonograph
- Very useful: prop box, hats, tape recorder, fabric, costumes

SELECTION OF STUDENTS

- Classroom teacher should suggest students for Creative Dramatics class. It is important to stress to the teacher that you do not want naturally talented youngsters. Explain what Creative Dramatics is and what it might do for a shy child, an overaggressive child, etc. A child who does not perform well in school may shine in Creative Dramatics.
- Class Size — 14-18 students. There should be an equal distribution of boys and girls when possible. Beginning Creative Dramatics teachers should have smaller classes (13-14 with a waiting list).
- Mixing grades has many advantages.

THE AFTER SCHOOL CLASS

- Regular attendance should be required.

- Students should be encouraged to wear old and comfortable clothing.

- Students should have an opportunity between the end of school and the beginning of Creative Dramatics class to run and play. The school yard is ideal for this. If it's not available, try the gym.

- Snacks (pretzels, cookies, crackers) should be provided. Sometimes the group is able to share this responsibility. Besides tasting good and satisfying hunger, snacks provide a fine time for socializing.

- Students should not sit at desks. The after school class should be unlike school. Students should sit on the floor or on chairs in a semicircle, facing the playing area.

- Demonstration. Students and teacher may decide that they would like to share what they have been doing in class with their parents, teachers and friends. It is important to remember that this is a sharing, NOT a performance. Some materials should be used to allow the visitors to participate (dramatic game, group sense memory, etc.). Demonstrations should not be the last session and should be a time when most parents can attend.

- Prepare beginning lesson plan.

SUGGESTIONS

An after-school class is, ideally speaking, different in character from a conventional schoolroom class.

This brief distillation of material from many texts is not about methods, and it is too short to be concerned with details. This material is meant to point out some over-all qualities that are present in every creative drama class; and if some element from each of these categories is made part of every class meeting, the teacher may be aided in forming a creative drama class that approaches what he or she is aiming for.

Informality

- An atmosphere of warmth, trust and friendliness conducive to fun, growth and creativity is basic.
- Starting with a game or some other physical activity related to the day's theme will accomplish the following:
  - It gets the class underway.
  - Latecomers become immediately involved instead of disrupting (they feel better about it, too).
- Combustible energies are channeled, interest awakened, and everyone is ready to concentrate on whatever comes next.

Group Action

- Each session should provide an opportunity for each child to be involved in a group activity. (Incidentally, no one should be forced to take this or any other opportunity. Sometimes, for inner reasons that should be respected, a child just wants to watch). However, the opportunity is provided because sharing and working together sparks ideas that might not otherwise occur; it teacher, in deeply convincing ways, how to work with others; it is a growth experience in helping to create a whole person, as well as in creating a drama. So, find some action within your story or poem or by using a prop, music, pictures to help you to organize such an activity.

Use of Arts

- Use any or all of the other arts to motivate or augment the lesson.
- Example: Build a scene around a prop or picture.

  Use music as background (e.g., Dukas' music for THE SORCERER'S APPRENTICE)

Progression of Lessons

-- The focus of each meeting changes from one meeting to the next. When the teacher makes overall plans, he must consider what the class needs, what will work with this particular group, what he feels best and safest in doing.

Therefore, the following sequence of material might prove useful, but is really up to the teacher.

1. Concentration
2. Imagination

   These two qualities can be developed by exercises and/or pantomimes that use sensory awareness, sensory memories. They help to develop stronger sensory perception in the student as well as 1 and 2.

3. Pantomimes that express strong emotion
4. Characterization
5. Dialogue, speech
6. Scenes are created whenever the class is ready (including the first meeting), and gradually the class works up to more complex scenes--then to dramatization of stories or chapters from favorite books.

Standards

-- Honesty in all responses should be encouraged (this shouldn't be exchanged for brutality). This is a children's art which requires responses to the real world in order to create a dynamic experience.

-- It is an experience--not a production geared to the pressures of performance before an audience--the children should be allowed to follow through where their minds, their level of understanding lead them--not stopped or corrected in order to make a more perfect "production."

-- It should be geared to (and thereby will inculcate) the highest standards in literature, art, morality, socializing, and every aspect of the class experience.

BEGINNING LESSON PLAN

Teacher should be free to greet children — name tags are helpful — also games such as "Bumpty, Bump, Bump." Often the room needs some rearrangement — involve the students — what shall we move? who will volunteer? We need lots of space — who has an idea? Simple refreshments: cookies, crackers or pretzels, should be served sometime during the class. Often it's a good idea to have a snack as students come in and the room is being set up.

A couple of games helps to loosen the group and provide an atmosphere of fun and comfort. Good beginning games: "Jane Dobry," "How Do You Like Your Neighbor," "Bumpty, Bump, Bump."

Make a few remarks about Creative Dramatics--stress that actors must pretend and use lots of imagination. C.D. works only if we concentrate.

Group sense memory (all students participating at the same time):

- Magic Fruit Bowl — How many senses will you use when you eat your imaginary fruit? Try it a few times — talk about all the different fruits and what you need to do in order to eat them.
- Objects On a Tray — Uncover for a minute and ask students to describe those that they can recall.

Group Activity — Nature Walk. Teacher — What is Nature — discussion (brief). If we went for a walk in the woods what are some of the things we would see, hear, smell, touch and taste?

Let's try it — using our imaginations and pretending very hard that this room is deep in the woods. No talking — we'll do it in pantomime. Using chairs and desks the teacher can indicate where the stream is, edge of the cliff, beginning of the hills, etc. Grieg's "Morning Suite" is helpful in setting the mood.

All students (including the teacher) start pretending when you hear the music. Teacher must play it by ear — all exercises should be cut before the students get bored.

Teacher — What did you see that you really believed? Perhaps, depending on what happened, the activity is repeated.

Teacher explains a WHAT:

- When you know what it is I'm doing come and help me do it. You may not do what I am doing, but do something that would help me.
- WHATS: cleaning the house, gardening, etc.
- Homework: Bring in a What.

CREATIVE DRAMATICS PROGRAM

AFTER-SCHOOL CLASS

LESSON NO.__________ **Materials Needed**

Focus of Lesson

Game

Follow-up

Techniques to be Covered (e.g. — Sense Memory, Emotion)

State______________________________

Motivation

Improvisations

Activities

Homework

NAME____________________ SCHOOL______________ DATE_______

MUSIC

The use of music necessitates work for the teacher. She must find music that is suitable for a specific need, listen and experiment with it. The record list in back of the book (bibliography), hopefully, will only be a beginning guide. Just as a leader must know the story she is dramatizing, so she must thoroughly explore the music. Choices are truly subjective. Technical knowledge of music is helpful. The ability to play the piano and improvise is invaluable. However, records may be used if they are integrated into the lesson. It is important not to allow a record with speech in it to dictate the children's actions. A "story record" should be used for motivation only.

USES OF MUSIC

- To motivate, set mood, or initiate a story. "What does the music make you think about?" Examples:

  circus music
  a march
  Indian music or drum
  music of various nations

- To provide rhythmic background and encourage movement. For running, skipping, jumping, floating, gliding: slow, fast, etc. Examples:

  Ortman's Basic Rhythms Set I
  Rhythmic Activities, RCA
  Drum, Tambourine, Cymbals

- To arouse feeling and help create characterization used during story dramatization as accompaniment. Examples:

  Evils of the World — Stravinsky "Fire Bird" (King Kasch)
  Woods at Dawn — Grieg "Morning"
  Goblins and Witches — Saint Saens "Danse Macabre"
  Coronation — Wagner "Lohengrin - Act II"
  Strange, scary — Saint Saens "Danse Macabre"

- To motivate dramatization on a specific theme — descriptive music. Examples:

  Outer Space — Holst "Planets"
  Childhood Scene — Schumann "Scenes from Childhood"
  Underwater — Britten "Sea Interludes", Ravel "Harp Concerto"
  Desert — Grofe "Death Valley Suite", "Water Hole"
  Animals — Saint Saens "Carnival of Animals"
  Chicks Hatching — Moussorgsky "Chicks"
  Fairies and Elves — Mendelssohn "Midsummer Night's Dream"

- Music that tells a story. Examples:

  Tschaikovsky "Nutcracker Suite"
  Dukas "Sorcerer's Apprentice"
  Stravinsky "Petrushka"
  Folk songs, ballads

- For period playing — music reflects society and its manners. Examples:

  Julian Bream — Lute Music
  Lyn Oxenford "Playing Period Plays", J. Garnet Miller, 1959.
  54 Victoria St., London, SW.

GAMES

PURPOSE

Games provide an atmosphere of fun, relaxation and a method of getting a group moving together quickly. Although games have rules, there can be freedom and creativity within these rules. In addition, each game has a problem to be solved; players must solve the problem for themselves. It is important to note here that the teacher must be careful not to solve the problem for the players. (When the teacher solves the problem for the players, much, if not all, of the creativity and challenge is taken from the participants. In effect the teacher is saying, "You're not smart enough, let me help you.")

An additional important benefit in games is that they allow the teacher to be a fellow participant. Students can perceive the teacher as an equal member and player of the group. This can help to establish an all-important rapport.

RECOMMENDATIONS

The teacher must see the value of playing games. (It is not busy work.)

- It is essential not to ask your students if they want to play a game — get your group in position and start the game. An air of confidence in yourself and the game will carry it on. Take a chance.
- Instructions should be brief; demonstrate as you explain.
- Stop the game while the interest is high. If you over-play a game the interest will be lost.

GOOD BEGINNING GAMES

Instructions for the following games may be found in GAMES by Jean K. Harris. (Order through Katherine Brush, 1717 Hillside, Southampton, Pa. 18966.)

- How Do You Like Your Neighbor
- Quick Line Up (if group is large enough)
- Dzien Dobry or Howdy Neighbor
- Bumpty Bump Bump
- Hot Potato

DRAMATIC GAMES

- I'm Thinking of a Word That Rhymes
- Anagram Charades
- Bird, Beast, or Fish
- The Game
- Lemonade

SHARPENING SENSES

- Colored Squares
- Ojisan — Obaason
- Who Started the Motion
- Steal the Dog's Bone

ACTIVE GAMES

- Cross and Cranes
- Lemonade
- Spoke Tag
- Last Couple Stoop
- Square Relay

LEMONADE

- Two teams, about 20 ft. or more apart — facing each other (teams can have from 7 to 25 players — depending on space).
- Teams walk forward (holding hands) toward each other. (Stand still while the other team is chanting.)

- Team A: (as they move forward) HERE WE COME!

  B: WHERE FROM?

  A: NEW YORK!

  B: WHAT'S YOUR TRADE?

  A: LEMONADE!

  B: SHOW US SOME IF YOU'RE NOT AFRAID!

  At this point teams should be as close as they choose to be.

- Team A now pantomimes a job, trade, profession (doctor, farmer, bricklayer, etc.). Each player decides on how he wants to pantomime the job that the group has chosen. The kind of work the team pantomimes is decided before the chant begins. As soon as Team B yells out the correct job — Team A runs for their base (bases for both teams must be established before game begins). Any player tagged before he reaches his base must come over to Team B. The game continues with Team B (with its captured new players) starting the chant — HERE WE COME!

- Suggest you use school yard or gym for this game.

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